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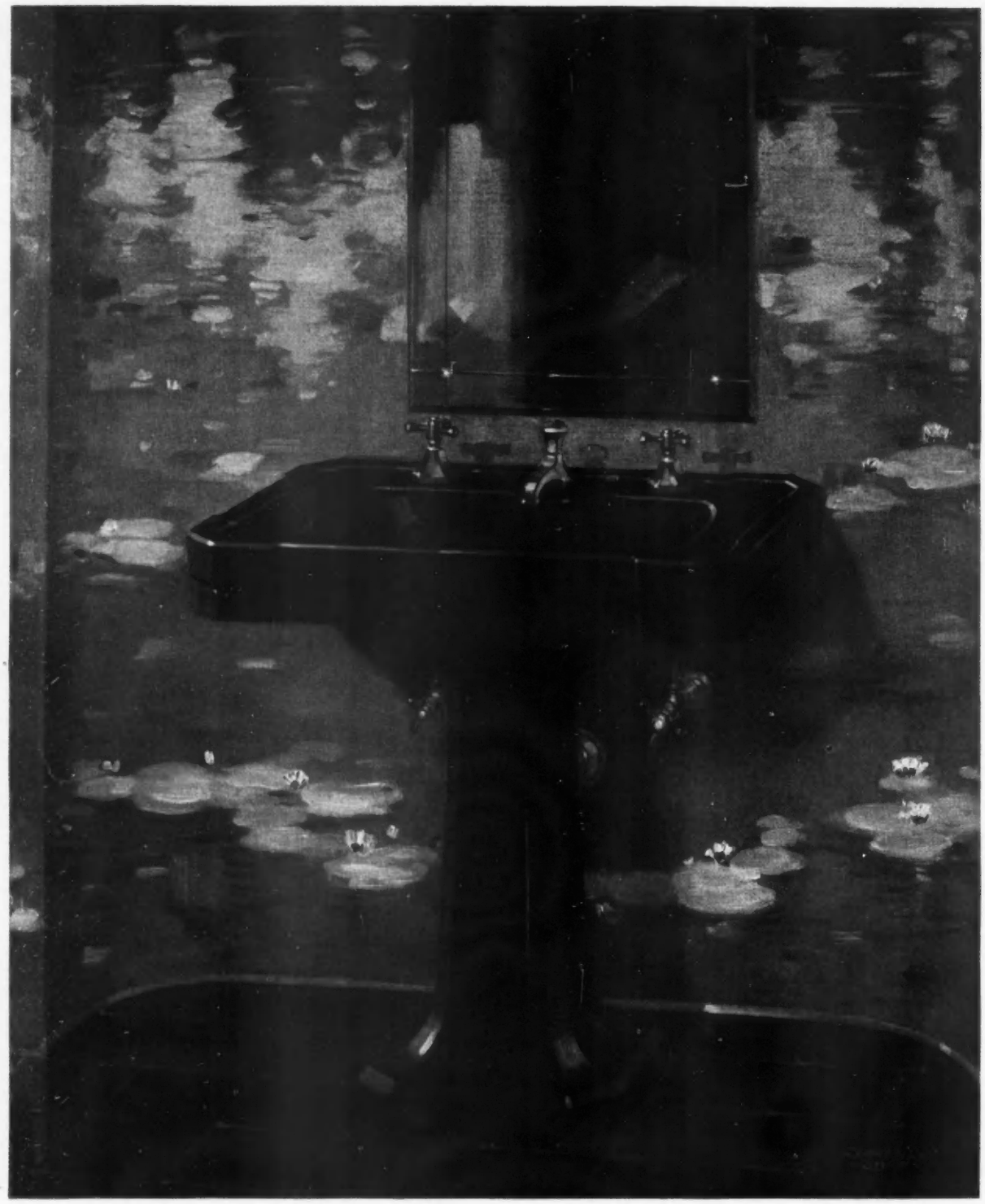
Vogue

A. E. MARTY

New Ideas for Interior Decorating

PUBLISHED EVERY OTHER THURSDAY



Color, used correctly, is beautiful

Everyone, it seems, enjoys color in plumbing fixtures and understands that the beauty it makes possible in the bathroom is not expensive. On every side, too, there is the realization that color is most beautiful when used correctly.

Many letters requesting information about the use of color are received every day by "Standard". To the "Standard" Showrooms in principal cities have come architects and interior decorators, contractors and home owners, for suggestions. "Standard", foreseeing the need for this information, prepared the book "Color and Style in Bathroom Furnishing and Decoration". Artists, designers, and interior decorators collaborated in writing and illustrating this authoritative work. It illustrates the latest plumbing fixture designs in colors as exquisite as those of historic porcelains: Meissen White, Ionian Black, T'ang Red, Ivoire de Medici, Orchid of Vincennes, Clair de Lune Blue, Royal Copenhagen Blue, St. Porchaire Brown, Rose du Barry, and Ming Green.

It shows the correct use of these colors in bathrooms that are original architecturally as well as decoratively. If you are interested in the bathroom as a modern interior, a copy of "Color and Style in Bathroom Furnishing and Decoration" will be sent to you on request.

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A PRODUCT OF The Shelton Looms, ONE PARK AVENUE, NEW YORK CITY

VOGUE
August 3, 1929

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Whole No. 1396

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SO smart . so colorful—the new lightweight woolens have completely captured Fashion's favor! Especially welcome is the suit of tweed, with scarf and blouse of Orion crepe... And every wardrobe, to greet the autumn properly, must also recognize the important new jacket-suits of satin.

But not forgotten are other fall fabrics—soft crepe and transparent velvet, in models which signalize the changing season—skirts definitely longer, their fulness low... the moulded silhouette, following the natural figure... unusual sleeve treatments.

A perfect interpretation of the autumn mode is this new Barbara Lee collection. Each youthful, distinctive model—$39.50.

Barbara Lee

Tweed combines with Orion crepe (very sheer wool) in an informal ensemble. Rust mixture and rust, brown and yellow, black and red. 14 to 20.

The long-sleeved blouse features tab trimming... the skirt has a front flare. Black satin with eggshell, black and aquamarine, black and Vionnet pink. 14 to 20.

Delicate embroidery on the sleeveless crepe blouse contrasts with rich transparent velvet. Black with white blouse, brown and tan, Independence blue and eggshell, wine and beige. 36 to 44.

Black satin for jacket and skirt, white satin for the blouse, which may be worn tucked in or outside. Also in black and Vionnet pink, black and aquamarine. 36 to 44.

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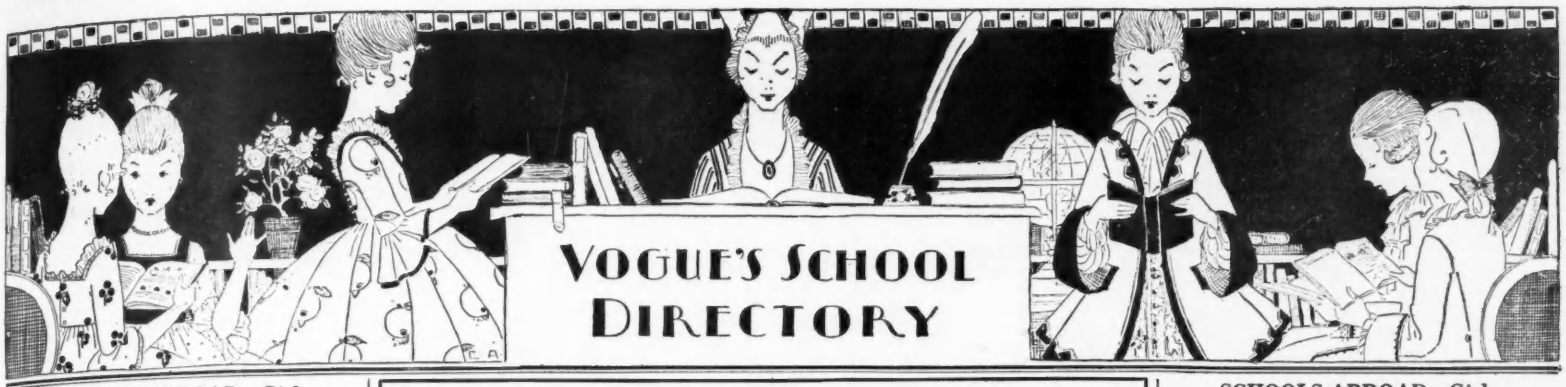
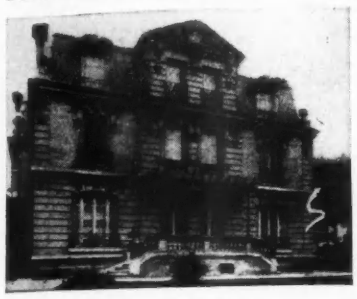
Autumn Issue.....Aug. 25
Winter Issue.....Oct. 25



SCHOOLS ABROAD—Girls



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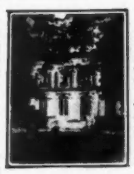

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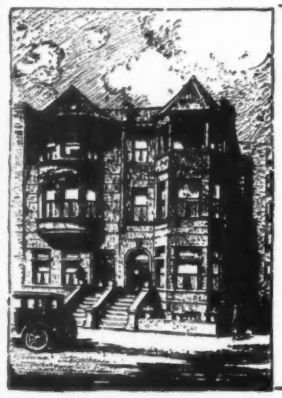

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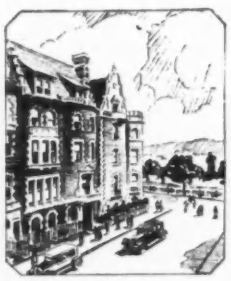

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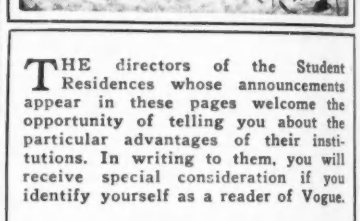

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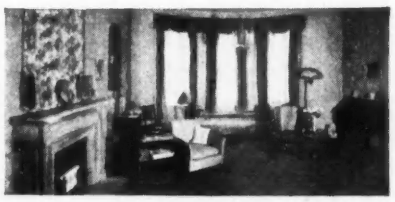

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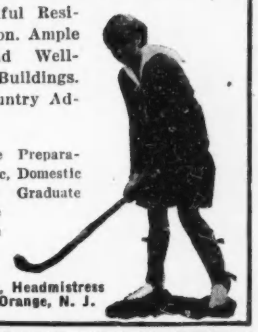

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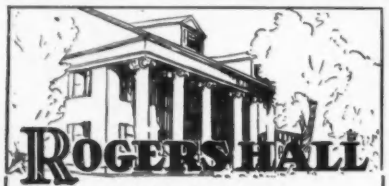

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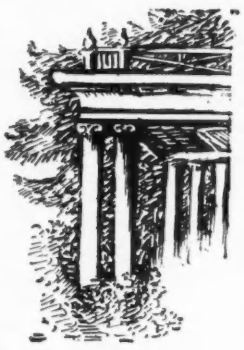

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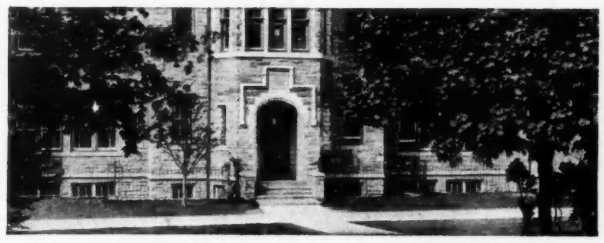

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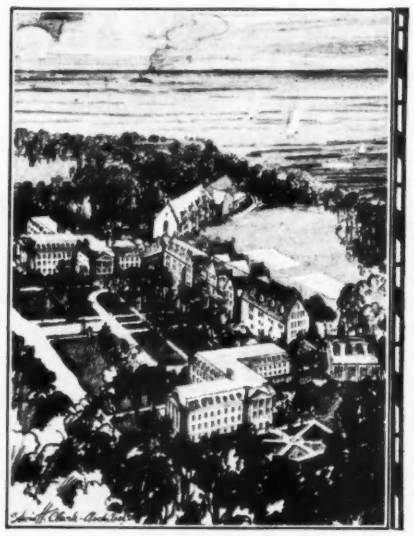

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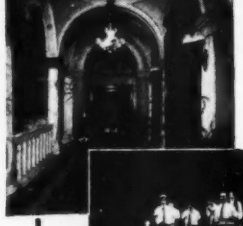

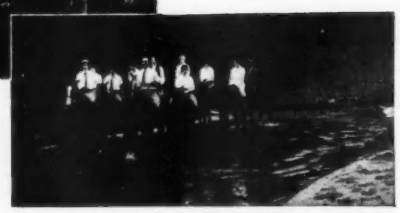

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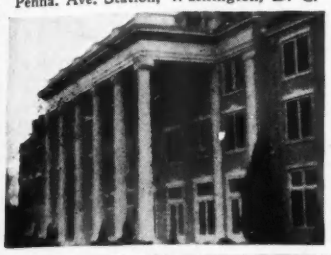

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An attractive catalog will be sent on request.

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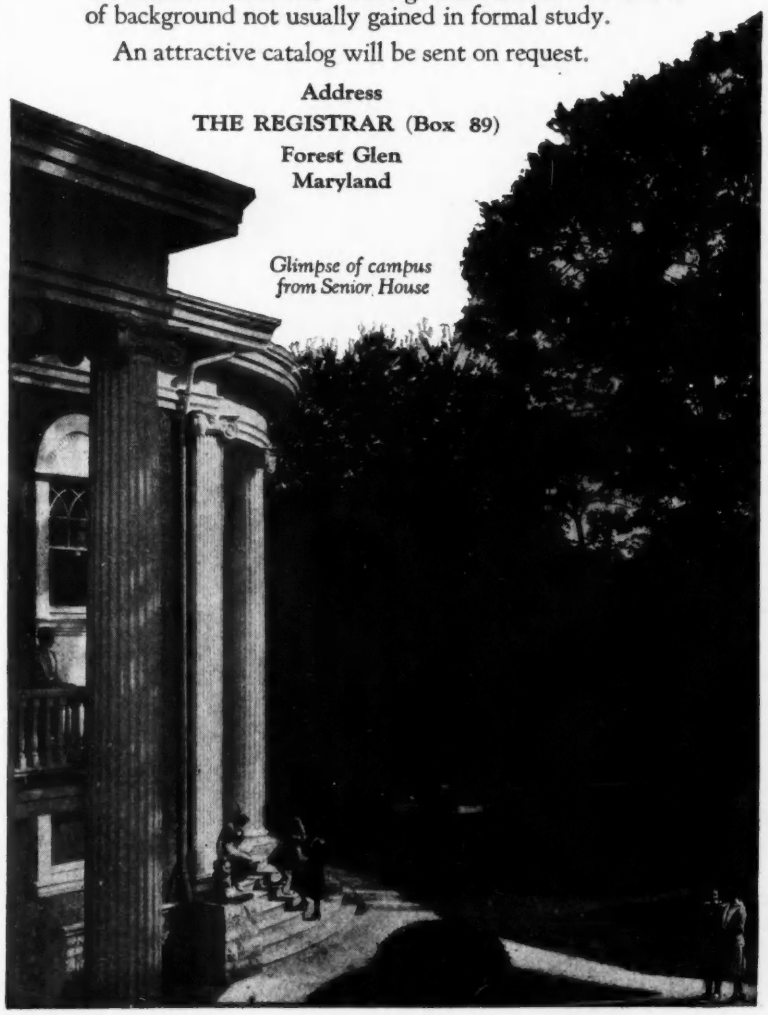

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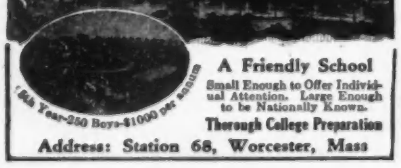

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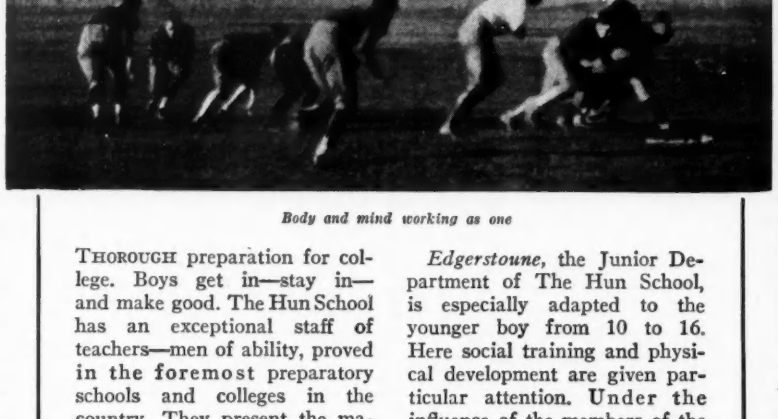

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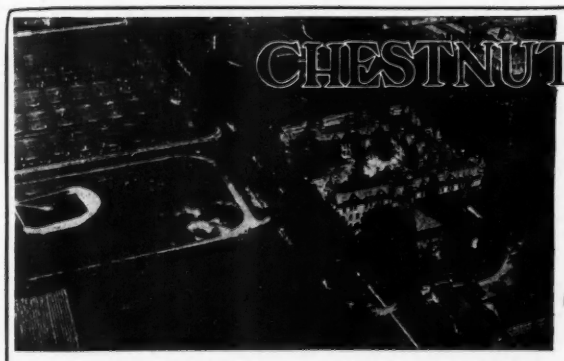

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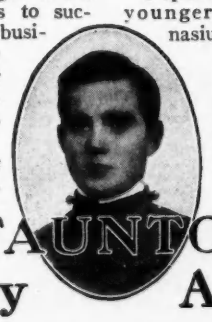

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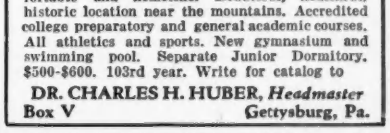

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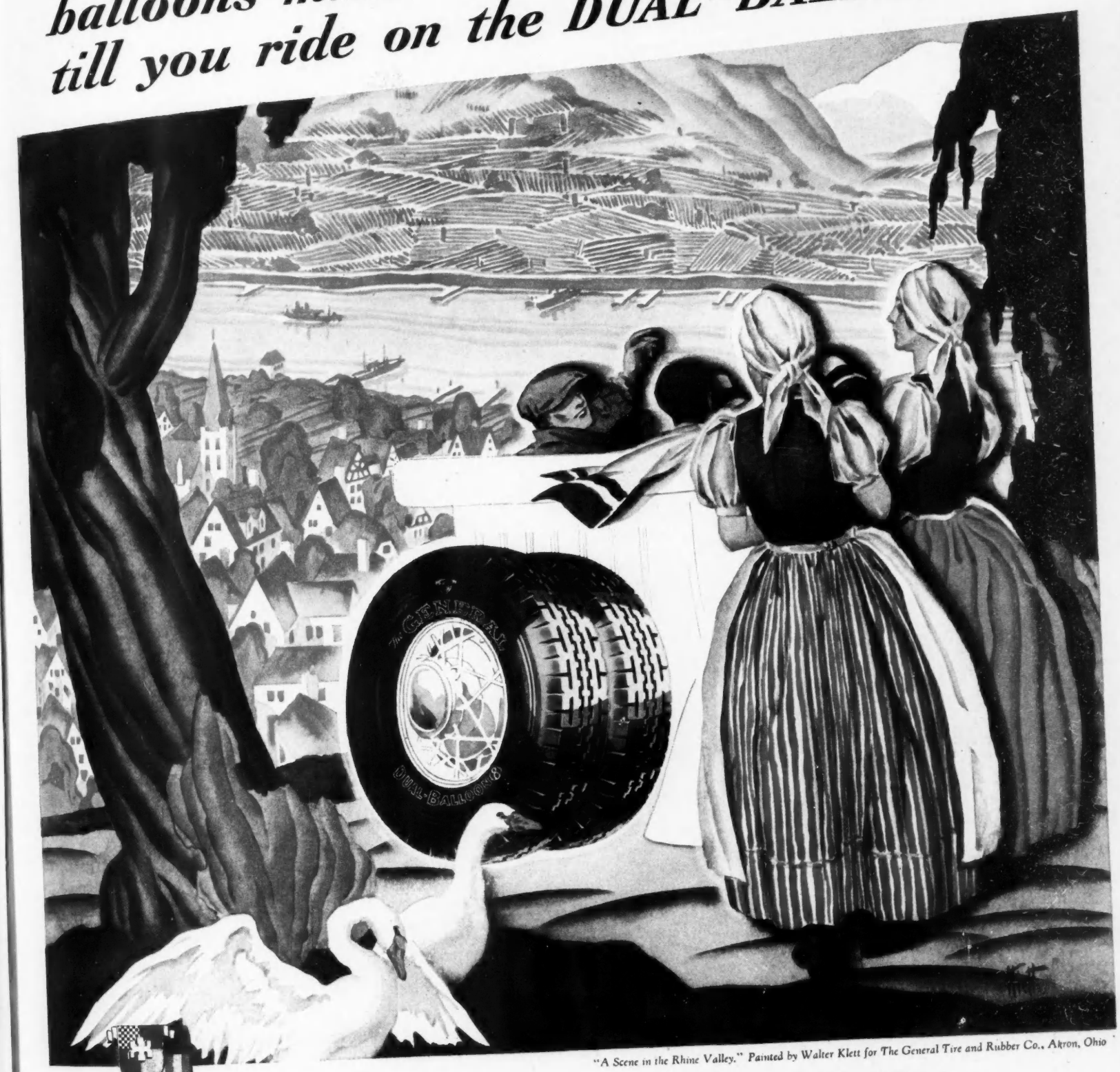

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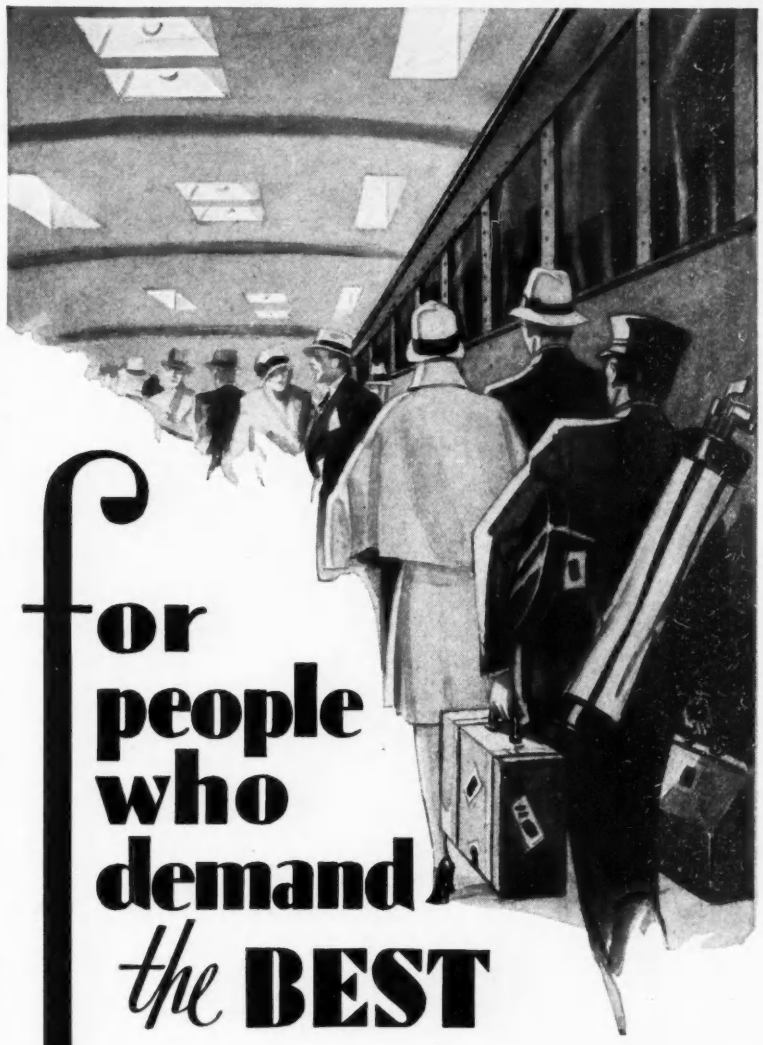

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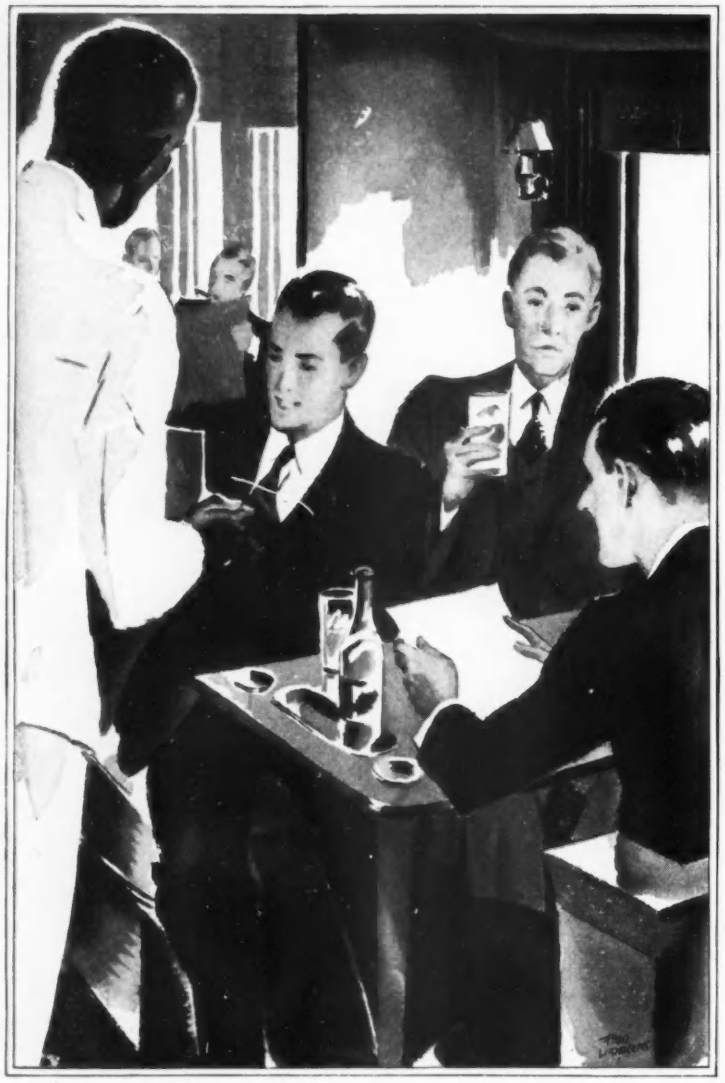

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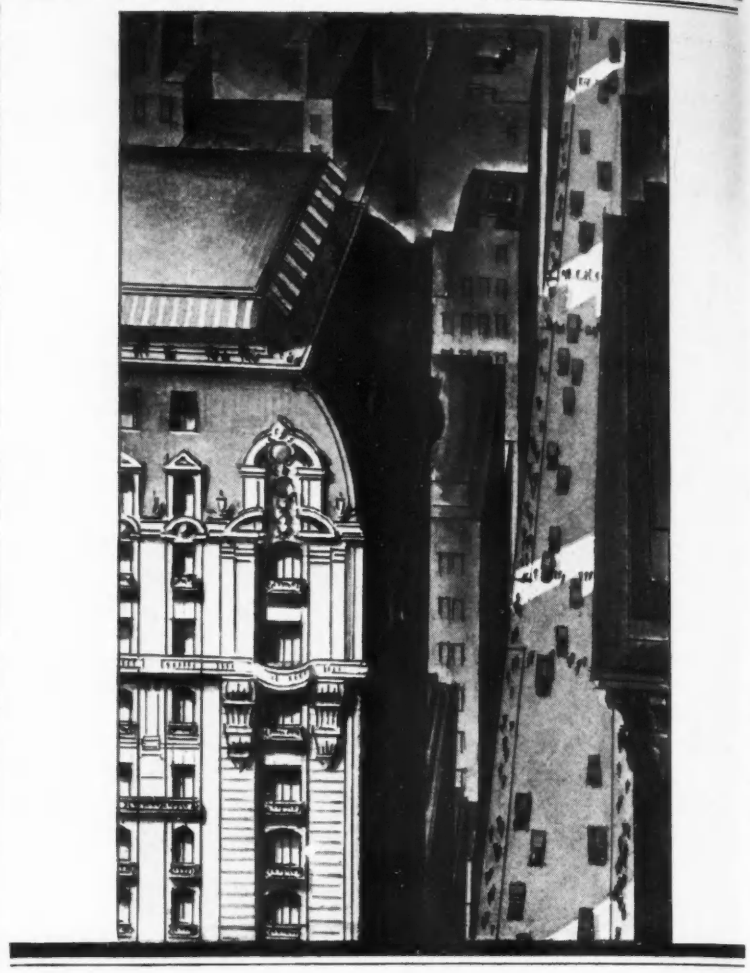

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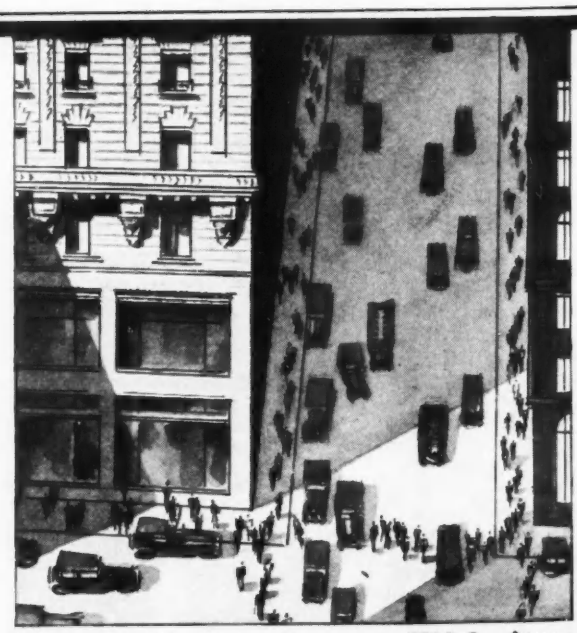

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SHOPPERS' & BUYERS' GUIDE—*Continued*

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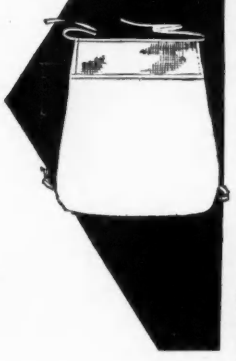

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SOCIETY

Births

NEW YORK

Cammann—On June 26, to Mr. and Mrs. Frederic A. Cammann (Katharine Blackwell), a son.

Dewing—On May 31, to Mr. and Mrs. Leonard Chandler Dewing (Martha Hallock), a son.

Furlow—On June 13, to Mr. and Mrs. Floyd Charles Furlow (Susan Silver), a son, Floyd Charles Furlow, third.

Miller—On June 17, to Doctor Gavin Miller and Mrs. Miller (Catherine F. Schurman), a son, George Schurman Miller.

Rodgers—On June 16, to Doctor Mortimer W. Rodgers and Mrs. Rodgers (Ethel Salant), a son.

Zachry—In June, to Mr. and Mrs. Greer Zachry (Madeline Pearson), a daughter.

PHILADELPHIA

Black—On June 11, to Mr. and Mrs. Edgar N. Black, third (Mildred Marston Jack), a son, Edgar Newbold Black, fourth.

Henderson—On May 31, to Mr. and Mrs. Herbert S. Henderson (Emily Hamell), a son, Richard Austin Henderson.

Robinson—On June 16, to Mr. and Mrs. Roy W. Robinson (Mildred Logan), a son, Osmon Allen Robinson.

Deaths

NEW YORK

Barretto—On June 22, Julia F. Barretto, sister of Maxwell K. Barretto.

Cochran—On June 20, Alexander Smith Cochran.

de Veau—On June 26, Frederic Clinton de Veau.

Mottet—On June 20, Reverend Doctor Henry Mottet.

Nason—In June, Mercy Plum Nason, daughter of Mrs. Daniel Nason.

Nast—On July 1, Esther Benoist Nast, wife of the late William Frederick Nast.

Pinney—On June 26, in Saratoga Springs, New York, Claude C. Pinney.

BOSTON

Brown—On June 23, Frank Appleton Brown, husband of Caroline Pease Brown.

Hutchins—On June 23, Edward W. Hutchins, husband of Susan Hurd Hutchins.

PHILADELPHIA

Crawford—On June 27, Andrew Wright Crawford, husband of Clotilda Cohen Crawford.

Engagements

NEW YORK

Bailey-Taylor—Miss Geraldine Bailey, daughter of the late Doctor Pearce Bailey and Mrs. Bailey, to Mr. Murray Taylor.

Brown-Barry—Miss Lucy Manning Brown, daughter of Mr. and Mrs. Archibald M. Brown, to Mr. Herbert Barry, junior, son of Mr. and Mrs. Herbert Barry, of "Barrymead," Llewellyn Park, West Orange, New Jersey.

Clemons-Louderback—Miss Constance Clemons, daughter of Mrs. Chester M. Kerr, to Mr. Darragh Louderback, son of Mrs. William J. Louderback, of Chicago, Illinois.

Davis-Copeland—Miss Janet B. Davis, daughter of Mr. and Mrs. Howard M. Davis, to Mr. Lowell Townsend Copeland, son of Mr. and Mrs. Lowell Copeland, of Chicago, Illinois.

Flagg-Bramwell—Miss Eleanor Lee Flagg, daughter of Mrs. C. Douglas Green, to Mr. William M. Bramwell.

Garber-Darling—Miss Catherine Urban Garber, daughter of Mr. and Mrs. J. Edward C. Garber, to Mr. Kenneth Clark Darling, son of Mr. and Mrs. E. A. Darling.

Gibson-Du Bois—Miss Elizabeth McClung Gibson, daughter of Mr. and Mrs. George Armstead Gibson, to Mr. John Delafield Du Bois, son of Mr. and Mrs. Arthur Du Bois.

James-Church—Miss Elizabeth James, daughter of Mr. and Mrs. Philip Lyman James, to Mr. Reginald Reinhart Church, son of Mr. and Mrs. Samuel Harden Church, of Pittsburgh, Pennsylvania.

Engagements—Continued

Kellogg-Lawrence—Miss Genevieve Robinson Kellogg, daughter of Mr. and Mrs. MacIntosh Kellogg, to Mr. Robert Cutting Lawrence, junior.

Norton-Howe—Miss Ethel King Norton, daughter of Mr. and Mrs. Skeffington Sanxay Norton, to Mr. G. Saltonstall Howe, son of Mrs. Gurdon Saltonstall Howe.

Otterson-Charles—Miss Betty Otterson, daughter of Mr. and Mrs. Arthur Leader Otterson, to Mr. John Bailey Charles.

Richardson-Borden—Miss Florence Richardson, daughter of Doctor Charles Harper Richardson and Mrs. Richardson, to Mr. Lambert Lee Borden, son of Mrs. Charles Francis Scott.

Roberts-de Novellis—Miss Ruth Roberts, daughter of Mr. and Mrs. Charles Holmes Roberts, to Mr. Umnerto Antonio de Novellis, son of Mrs. Antonio de Novellis.

Ward-Hurd—Miss Helen Ward, daughter of Mr. and Mrs. Holcombe Ward, to Mr. Richard M. Hurd, junior, son of Mr. and Mrs. Richard M. Hurd.

Whitney-Coletti—Miss Miriam Kerruish Whitney, daughter of Mr. and Mrs. Edward S. Whitney, to Mr. Joseph A. Coletti, son of Mr. and Mrs. Dominick Coletti, of Quincy, Massachusetts.

Weddings

NEW YORK

Eaton-Rowley—On June 26, Mr. John E. Eaton, junior, son of Mr. and Mrs. J. E. Eaton, of Boston, Massachusetts, and Miss Bessie A. Rowley, daughter of Mr. and Mrs. P. A. Rowley.

Fielding-Cameron—On June 21, Mr. William J. Fielding and Miss Margaret L. Cameron, daughter of Mr. and Mrs. Edward Cameron, of Greenock, Scotland.

Gregg-Allen—On June 1, Mr. William Gregg and Miss Mary Garland Allen, daughter of Mr. George Garland Allen.

Grieme-Bremer—On June 28, in the Church of the Ascension, Mr. Henry F. Grieme, son of Mr. and Mrs. Henry Grieme, and Miss Thalia C. Bremer, daughter of Mrs. John C. Bremer.

Harwood-Detwiller—On June 22, Mr. Charles Henry Harwood and Miss Marguerite Cecilia Detwiller, daughter of Mr. and Mrs. Charles Henry Detwiller.

Hume-Baldwin—On June 22, Mr. Theodore Carswell Hume, son of Doctor Edward H. Hume and Mrs. Hume, and Miss Gertrude Baldwin, daughter of Mr. Elbert Francis Baldwin.

Jackson-Judson—On June 27, Mr. Charles F. Jackson and Miss Edith E. Judson, daughter of Mr. and Mrs. John E. Judson.

Pulitzer-Aspinwall—On June 26, Mr. Ralph Pulitzer, junior, son of Mr. Ralph Pulitzer, and Miss Bessie Catherine Aspinwall, daughter of Mrs. Theodore T. White.

Taylor-McIntyre—On June 27, Mr. William Edward Taylor, junior, and Miss Elizabeth McIntyre, daughter of Mr. and Mrs. Kenneth S. McIntyre.

Whitman-Remington—On June 29, Mr. Allen Earle Whitman, son of Mrs. H. Rowland Vermilye, of Englewood, New Jersey, and Miss Denyse de Zerman Remington, granddaughter of Mr. and Mrs. Franklin Remington.

BOSTON

Baker-Bremer—On June 29, Doctor Myles Pierce Baker and Miss Mabel Bremer, daughter of Mrs. S. Parker Bremer.

Barnes-Washburn—On June 15, Mr. Charles Benjamin Barnes, junior, son of Mr. and Mrs. Charles B. Barnes, and Miss Phoebe Washburn, daughter of Mr. and Mrs. Reginald Washburn, of Worcester, Massachusetts.

Gayley-Gordon—On June 22, Mr. Henry Clifford Gayley and Miss Sarah Gordon, daughter of Mr. and Mrs. Albert Franklin Gordon.

Hall-Forbes—On June 14, Mr. Arthur H. Hall, junior, son of Mr. and Mrs. Arthur H. Hall, of Baltimore, Maryland, and Miss Barbara Forbes, daughter of Mr. and Mrs. William Stuart Forbes.

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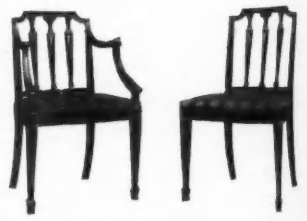

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NEW IDEAS FOR INTERIOR DECORATING

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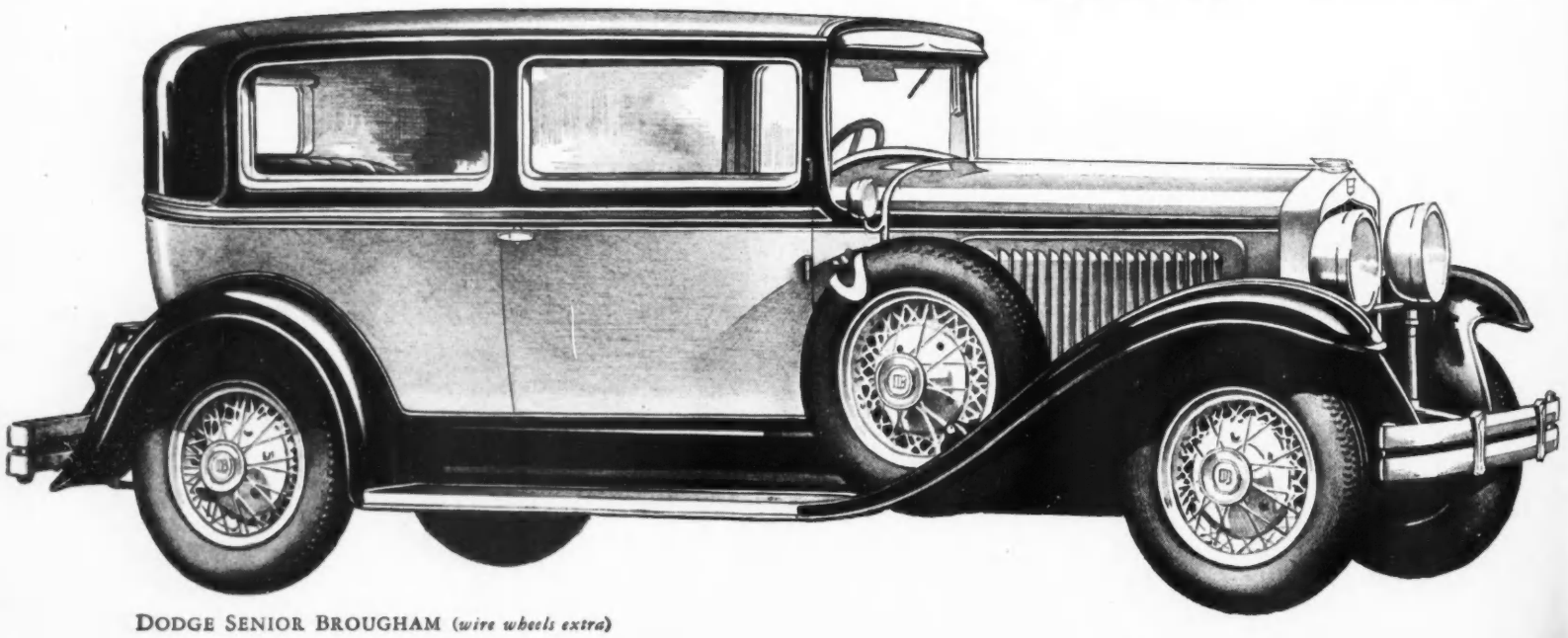

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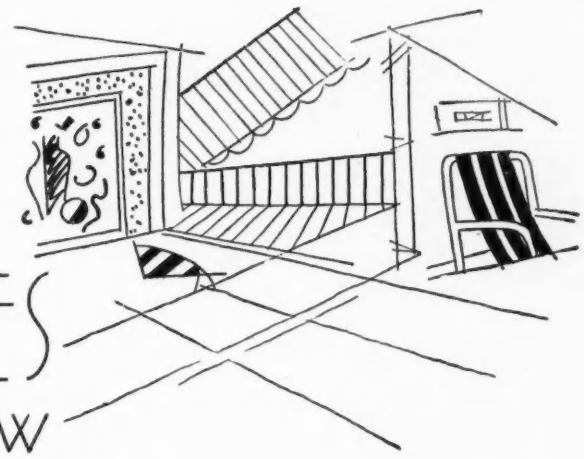


VOGUES EYE VIEW

"OH, DEAR," Vogue readers are likely to sigh, as they turn the pages of this issue, "Vogue has gone completely modern. How can it help us about our houses, if we still like the old—and, anyway, can't afford to discard the furniture we already have?" But that is the last thing that Vogue would urge you to do, unless you are one of the sophisticated few who are building new houses in the most modern type of architecture. And, even though you discard very little (every one should discard *something* now and then, of course, in order to avoid clutter), these pages will be helpful. For every one's eye should be trained to the changes and developments in art and architecture, fashions and decorations. Every one should absorb the feeling of contemporary living, in every branch.

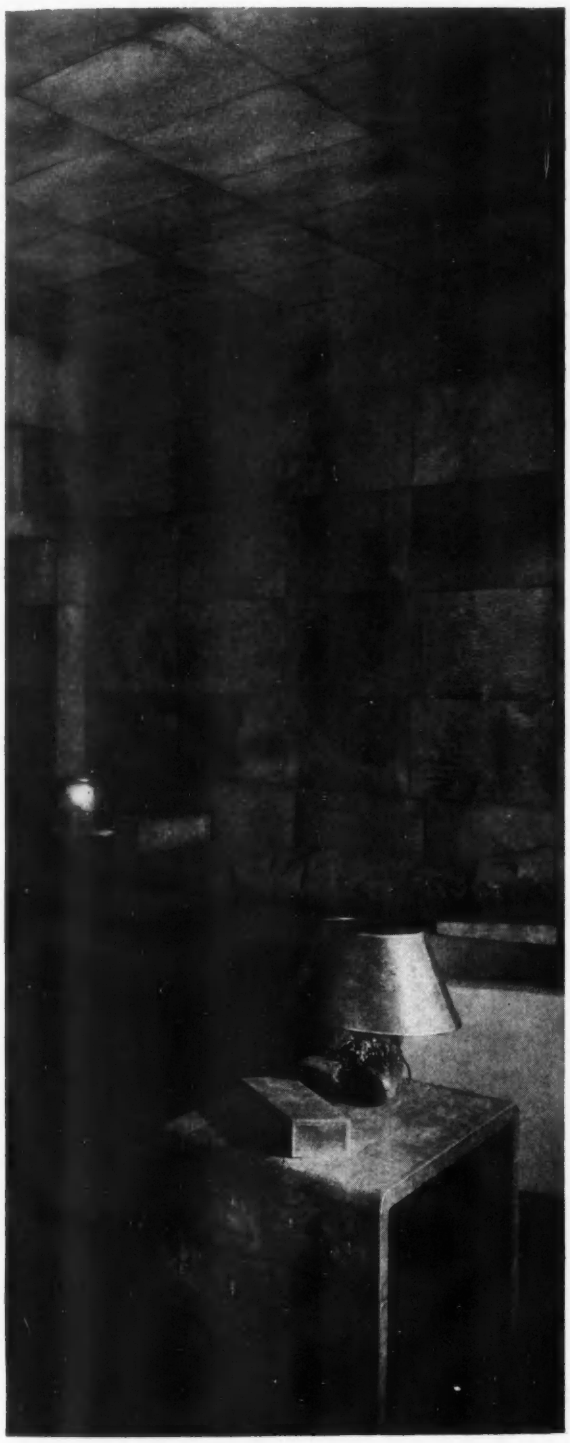
Little changes here and there will keep one in step with the times. We may achieve an enormous improvement in our living-room (and our entertaining—and our morale!), perhaps merely by exchanging a confusion of colours and patterns in wall-paper, rugs, and curtains for the restful simplicity of plain beiges, browns, and terra-cotta pink, suggested by one of the rooms in the lovely modern apartment shown in the photographs on pages 30 to 35. Or we may transform the whole feeling of a stodgy room by putting away every vase and bit of bric-à-brac and substituting some of the gay accessories shown on pages 52 and 53. We may see a way to modernize the very structure of the house, by adding a great window, like those in the German houses shown on pages 62 and 63. Perhaps, the changes we make will be less fundamental than these; perhaps, there will be very few, and those few will come but seldom. It is more than likely that we shall prefer to keep our fine old furniture, some of the pictures we have grown to love, glass and china with beauty and associations. And we should keep them, by all means. But let us not forget that no change at all, in our houses, as in our view-point, leads to the inevitable mustiness that is bound to come when one is out of step with the moving world.

OF THE MODE

Gabriel Moulin

A LIVING-ROOM WITH PARCHMENT WALLS

Ivory and brown predominate in the living-room of Mr. Templeton Crocker's modern apartment in San Francisco. Squares of parchment cover the walls and ceiling, and the same material is used for the low radiator screens. The furniture is upholstered in deep ivory Moroccan leather



A TWENTIETH CENTURY APARTMENT

AT the top of a tall building on Russian Hill, the northernmost point of the San Francisco peninsula, Mr. Templeton Crocker has built the first large and luxurious apartment to be done completely in the modern manner in the United States. And it is, perhaps, one of the most beautiful apartments in the world. From the many windows of the sun-room at the top of the house, one looks out at the tall buildings of San Francisco. Within, one surveys an interior as new to the world as the skyscrapers outside.

The apartment was created by Jean-Michel Frank, under the direction of Mr. Crocker, who is himself a person of taste and artistic ability. Three rooms were done by Jean Dunand, a guest bathroom by Pierre Legrain, and a dressing-room by Madame Lipska, all of whom, like Frank, are French designers. And, although Frank and Dunand interpret the modern movement differently, the complete effect is harmonious, perhaps because there are no long vistas of merging rooms and no connecting archways. Each room is a separate entity.

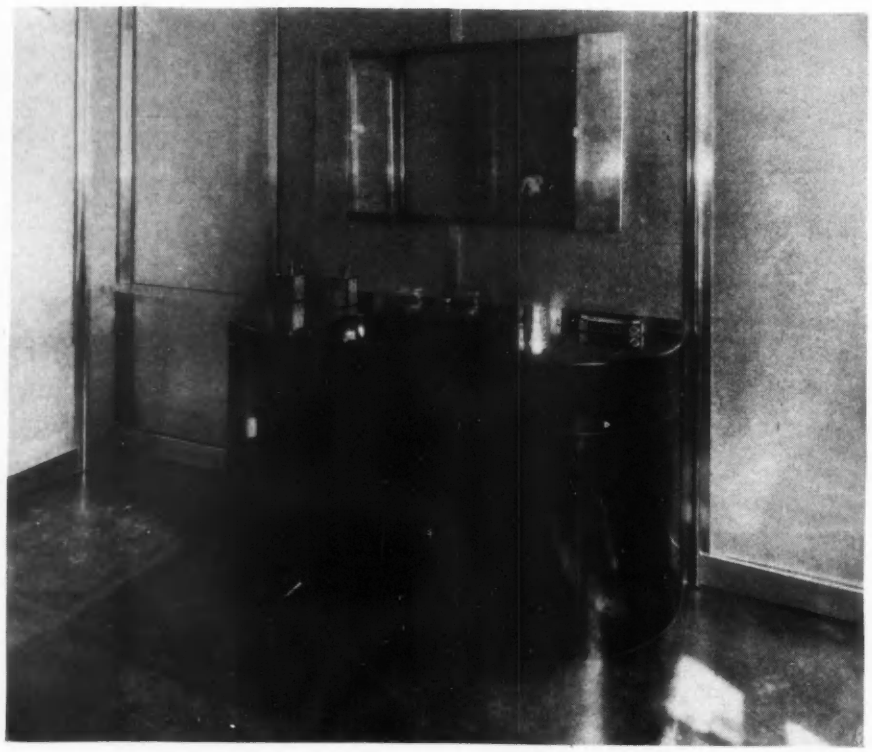
Dunand is more elaborately decorative, more brilliantly colourful in his manner. He uses long, flashing rays of gold in different tones, pink and silver on black lacquers, frozen luminous greys, frosted silvers, varying greens, and warm red-browns.

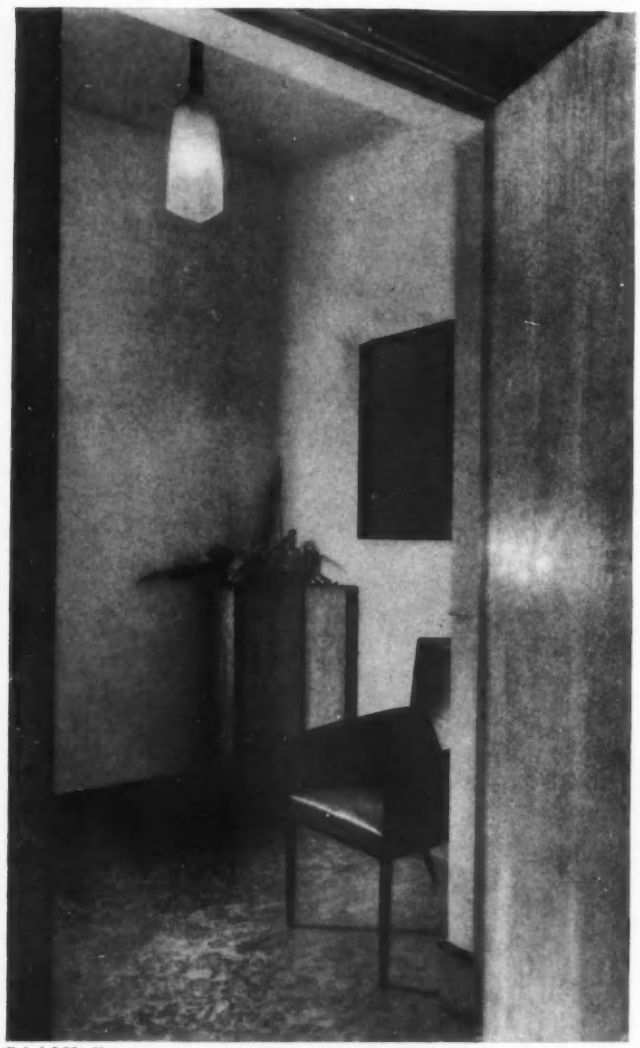
Frank, on the other hand, has no designs on his walls and, in almost every instance, keeps his colours ranging from ivory to brown, through the gamut of oyster-white, golden-grey, soft yellows and tans, dull gold, opaque or translucent glass or crystal, gilt bronze and other metals, and by intricate and concealed methods brings a sense of subtle simplicity.

Perhaps, the most unusual feature from a decorator's point of view is the exotic use of unusual materials. Walls and furniture are of parchment and straw, tables of sharkskin, andirons of rock-crystal, curtains of lacy woven steel like fairy coats of mail; sole leather, metal tubes, and glass in unusual designs are delightful because of the real and intelligent beauty with which they are handled.

The living-room shows the charm of Frank's restrained colouring, with ivory and brown as the predominant tints. The walls and ceilings are of parch-

GREEN GLASS IN A BATHROOM



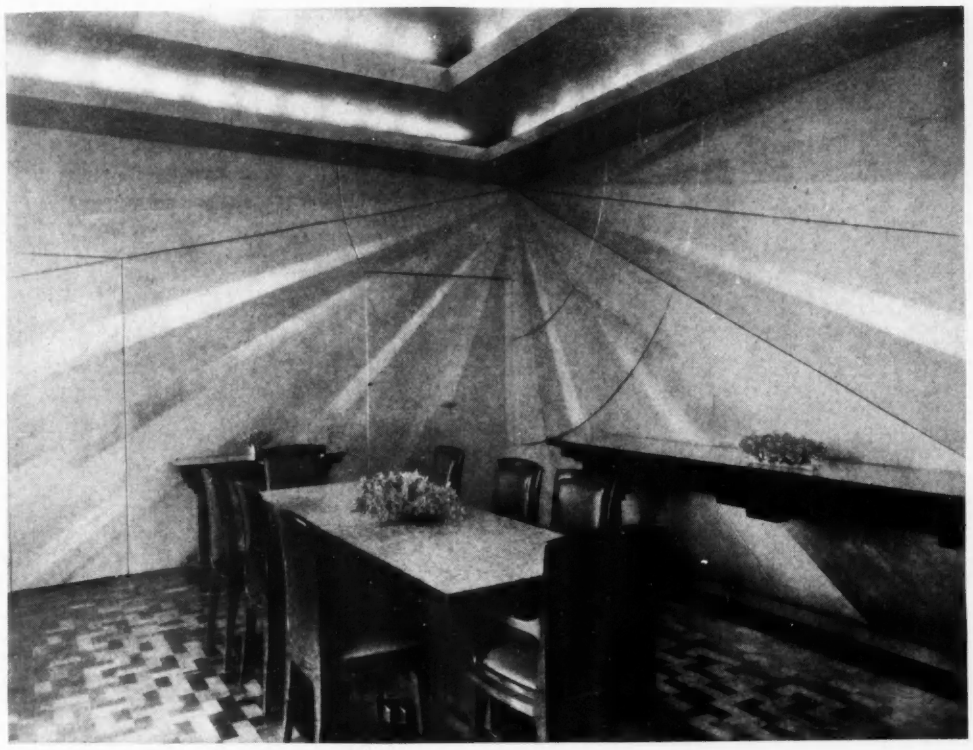


Gabriel Moulin

ment applied in squares, and the same material is used for low, panelled screens, which conceal the radiators and the outline of the piano. The sofa and chairs—low, solid, square built—are luxuriously cushioned in deep ivory Morocco leather, and the many little tables scattered conveniently about are covered with brown and white sharkskin, parchment, or dark brown pressed straw.

The fireplace in the wall opposite the windows has a square mantel of no great height, made of fragments of mica framed in delicate bands of gilt bronze. Before it stands a long, very low, massive table of the same soft-surfaced bronze. The andirons are fronted with large irregular blocks of white rock-crystal. Two cabinets covered with dark brown straw, with patterns in appliqué—one of which conceals a radio and phonograph —stand between windows hung with curtains of hand-woven oyster-white silk.

Many of the lamps in this room are of rock-crystal. In some of them, the lights are concealed within a block of crystal, while, for others, it serves as the bases, and the shades are of mica. Two other lamps have flat bases of metal from which rise petal-like sheets of ivory curling about the lights to shade and conceal them. *(Continued on page 94)*

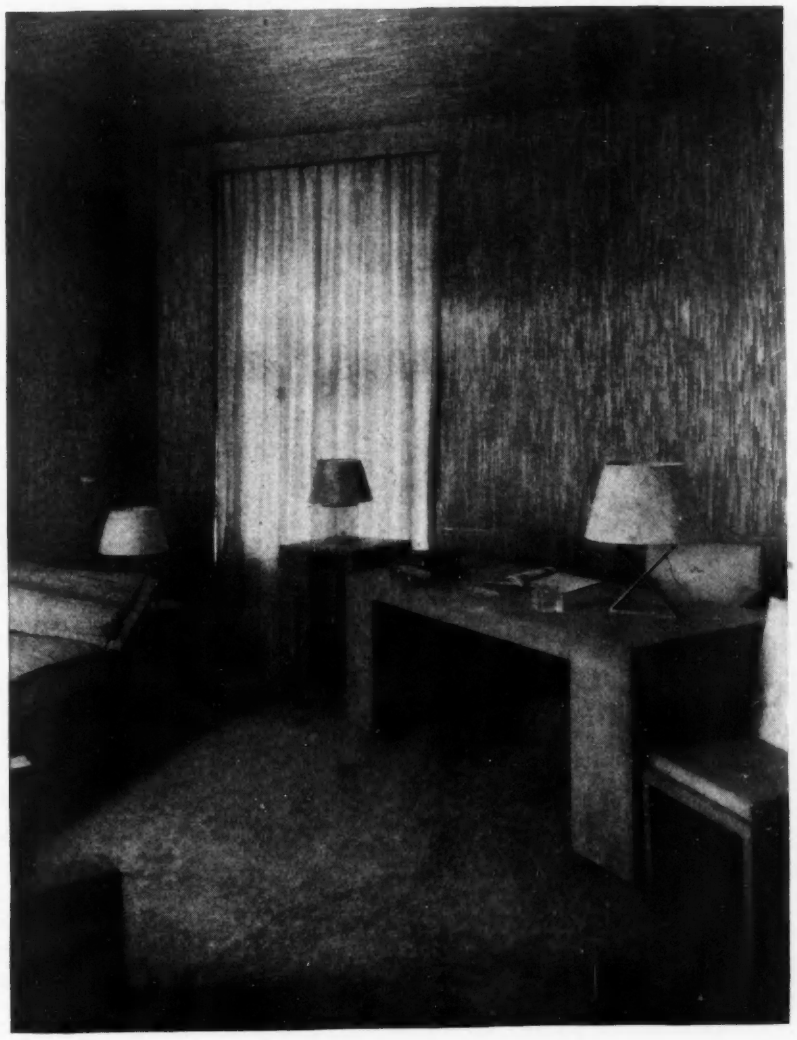


A GOLD ROOM AND A STRAW ROOM

(Opposite page) The bathroom (top) in the Crocker apartment is designed by Frank and suggests an aquarium, for the walls are of green sand-blasted glass superimposed on mirrors. Black Belgian marble is used for tub and floor. (Below) The entrance-hall has pickled oak walls and a floor of tan marble in tiger-skin design

(Above) In the dining-room, sunshine is released upon the walls by great, curving rays of gold done in Dunand's "laque arraché." The ceiling, in three levels, has concealed lights behind the rims. Red-brown lacquer with tops of crushed eggshell is used for the tables, and the chairs of lacquer have brown leather cushions

(Right) Jean-Michel Frank has done Mr. Crocker's study in yellow straw. The lamps, shaded in parchment, have bases of crystal and metal. A light yellow African wood is used for most of the furniture, while a divan is built of straw to match the walls and ceiling, bound in gilt metal, and covered with yellow hand-woven silk



Gabriel Moulin

A ROOM ABOVE SAN FRANCISCO

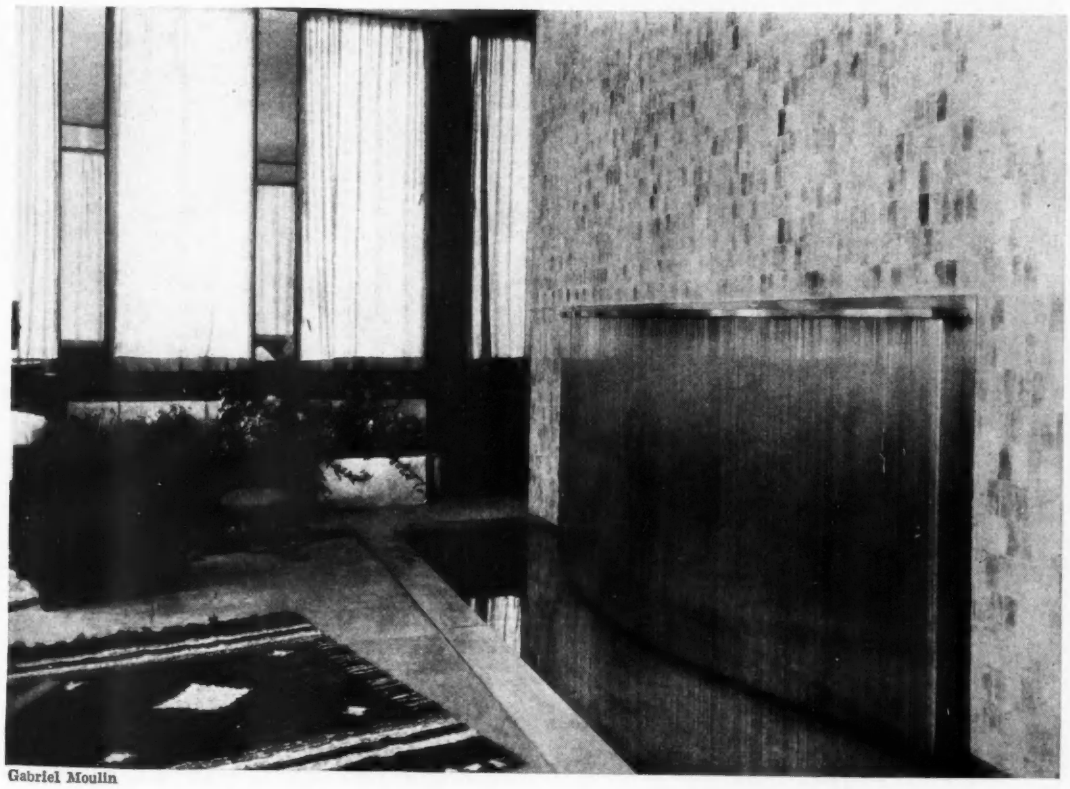
The most spectacular room in Mr. Crocker's apartment is the sun-room, built by Mr. Frank, at the top of the building and affording a breath-taking view of San Francisco and the islands, mountains, and stretches of the Pacific that surround it. Twenty windows open between mirrored pillars. Other views of this room appear on the opposite page

WINDOWS, MIRRORS,

A CRYSTAL FOUNTAIN

(Right) In the sun-room, Mr. Frank has placed the tall windows between mirror-covered pilasters and, in order to lose none of the panorama, has added a mirror frieze that conceals the tops of the pinkish-tan homespun curtains. The floor is of terra-cotta, with rugs of black, white, and brown fur

(Below) A fountain, twelve feet long, is constructed of vertical strips of crystal mounted in nickel-silver, with water flowing over it in a gleaming curtain and lights placed behind the crystal to give a glowing iridescence. Two tiers of terra-cotta flower-boxes hold a miniature box hedge, above, and plants, below



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PARIS AT ITS BEST

LA VICOMTESSE DE NOAILLES

The perfect costume considers the year, the season, and the weather of the day itself. For cool summer days. nothing is smarter than the Vicomtesse de Noailles's costume consisting of a printed frock and a simple coat and hat

DEAREST:—I know you are waiting for my letter, and though, as a rule, I am lazy about writing, yet on this hot day, when even awnings and shutters can not keep out the sun and all the glorious summer life, I am glad to have the excuse of a letter to you, which allows me to stay on my cool grey sofa, drink iced fruit-juices, and picture your face listening to my small talk.

I will tell you everything, but you must be patient and take any explanation I give to you, no matter how extravagant it sounds. Life, dear, even in a century of electric power and aerial travel, is a slow journey. The whole year, if one looks back upon it calmly, seems a procession of not too thrilling events. Then, with the late spring in Paris, comes a sudden burst of excitement. You feel moved by the wonder of what is going to happen and convinced that now is the time to enjoy life to its utmost. Nature is aroused, and you seem to be aware of the birth of something extraordinarily mirthful and new. You indulge in a general feeling that your own fancy rules the wide world, while, probably, it is the wide world that provides your mind with countless joys. I am not quite sure wherein the greatest pleasure lies: in living, dressing, dining, dancing—or in stopping a few minutes to take a calm view of the Parisian wonderland. This last will be my private feast to-day, and what a feast for the gods!

A printed suit with a tuck-in blouse, like the one worn by the Comtesse de Vogüé, is a smart hot-weather costume, both here and in Paris. Madame Bey's evening gown and wrap have the very new silhouette, with a low-placed flare. Like many other chic Parisiennes, this season, she wears long gloves for evening

LA COMTESSE DE VOGÜÉ

MADAME ELOUI BEY

Madame Jean Larivière wears a wrap collared with soft fox and one of the pale evening gowns that are finding favour with Parisiennes since the mode has grown so much more feminine and gracious

MADAME

JEAN LARIVIÈRE

Now, darling, you must picture me lounging in white satin pyjamas with silver mules, a long, long necklace of amethyst and coral beads around my neck, and a sash of red and purple satin falling right to my carefully manicured toes. The touch of red matches to perfection my deep-tinted finger-nails, over which the clever manicure, Perrera, has been bending for more than half an hour. White is surely most satisfying for restful *déshabillés*. I have always felt refreshed by it, and now I feel sure that it is the right note, just having seen the lovely embroidered tulle wrap that the Marquise del Mérito, daughter of S. E. M. Patiño, has ordered from Lanvin.

I must tell you my thoughts as they come to me, and if they come in strange sequence, you will not mind. As, through the blue haze of my American cigarette, I watch this Louis XV. room in which I am lying, I realize how depressing its complications are to my 1929 spirits. Never mind the merit of old carving and faded silks; the sophistication of bare walls and empty surfaces is beginning to grow on our modern minds and make us wish for a different background altogether.

A few days ago, I walked around the Salon des Artistes Décorateurs and came back with my head full of plans. Of course, the whole show is exag-

At the Lotte Lehmann concert, in Paris, Mademoiselle de Gainza was a striking figure in a black gown. This was one of the concerts that crowded the Paris season, between a succession of dinners and dances

MADEMOISELLE DE GAINZA

gerated, and one gets that impression as soon as one walks in and passes through the white door that grew in one day, mushroom-like, on the baroque façade of the remaining Grand Palais. But the imagination is stirred, none the less. I like the "studio-room for the Prince Héréditaire," by Ruhlmann. It has a huge map on the wall and a startling writing-table, with glass boxes, for forgotten letters and papers, inserted in the top; a fixed lamp with an adjustable light; and an electric foot-warmer, which you, in America, would think rather laughable, I suppose. There is, too, a sofa fixed on "skis," and one can find, for oneself, the right angle to suit the curve of the back. I dislike the coat-of-mail curtains and upholstery that are shown at the Salon, but I agreed with Daisy Fellowes in admiring the fine modern binding of dark blue marocain with silver meridian lines for Paul Morand's book, *"Rien que la Terre."*

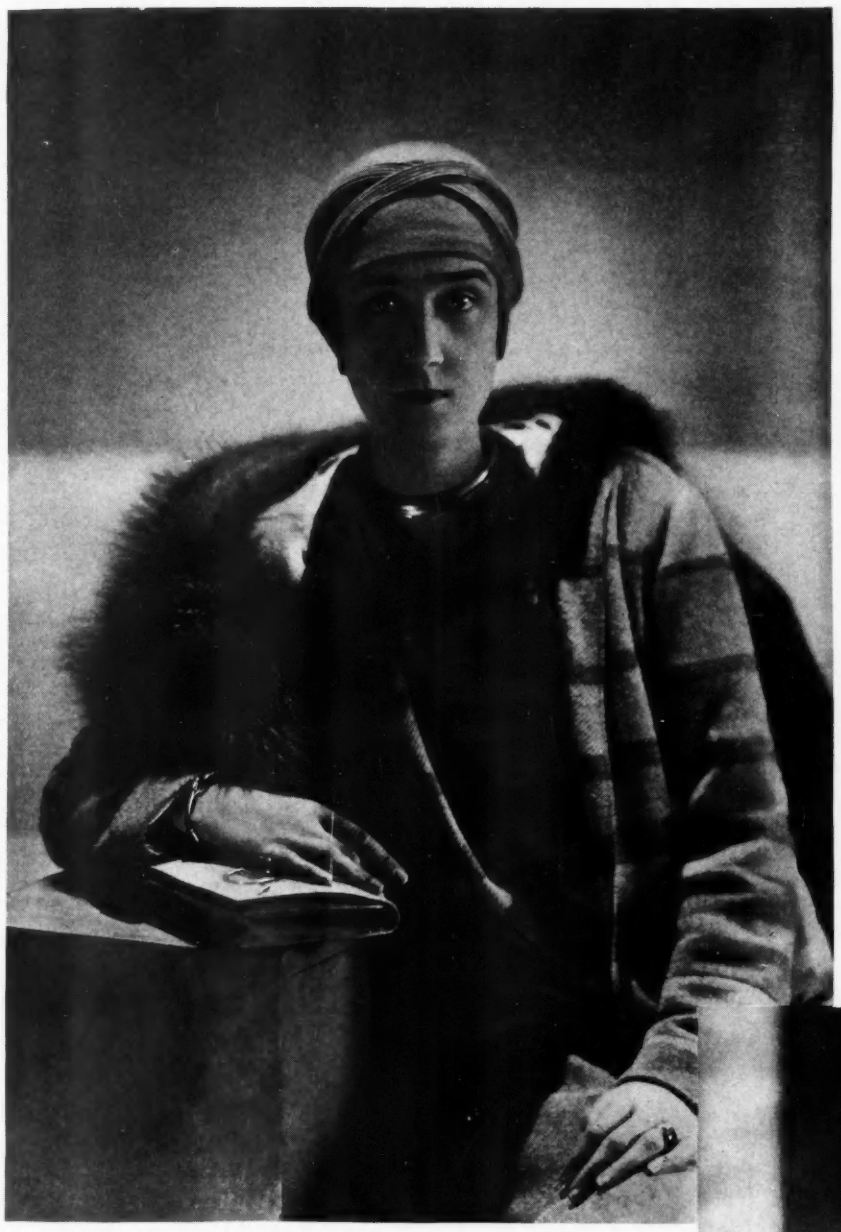
The Hon. Mrs. Reginald Fellowes looked seventeen. Her close black hat was fitted over the back of her head, a beige feather on the right side; her black dress had a back swing and fulness; her black patent leather pumps were perfectly plain; and she carried Cartier's antelope bag with the golden chains. Beauty, sweet simplicity. (I suddenly grasped the fact that the angelic expression would soon be the most becoming for all fair women.) *(Continued on page 80)*

INTERESTING EUROPEANS

Hoyningen-Huené, Paris

(Above) Madame Errazuriz, the sister of Donna Cora Caëtani, wears a Reboux scarf of turquoise-blue, orange, and black crêpe with her white satin dress designed by Chanel

(Left) The Comtesse André de Contades, formerly Mlle. Thome, is the sister of Madame Raymond Patenôtre, daughter-in-law of the late French Ambassador to Washington



(Left) With her Chanel sports suit, the Duchesse de Lévis Mirepoix wears a grey felt turban, from Mathilde Suzanne, and carries a pigskin bag, from Mirex. The hat is draped close to the head and has very new lines

(Below) For the Princesse Jean-Louis de Faucigny-Lucinge, J. Suzanne Talbot has made a black felt toque that is particularly becoming to her piquant type. Double wings frame the face, and a brooch forms a trimming

SMART WOMEN IN NEW FELTS

Cecil Beaton

Agnès continues to make the "fisherman's hat" with great success. This model of green balibuntl has black satin ribbon trimming. The rather wide brim is rolled up at the front to reveal the forehead, extending low at the back of the neck—an extremely smart characteristic of the late summer season; from Bendel

(Left) One of Reboux's most popular models for summer wear is this medium-large hat with a brim that dips in the back and is tilted up from the brow by means of a tuck taken in the crown. The hat is made of black balibuntl straw and trimmed with a black grosgrain ribbon band and a bow; from Bendel

LAST DAYS OF SUMMER

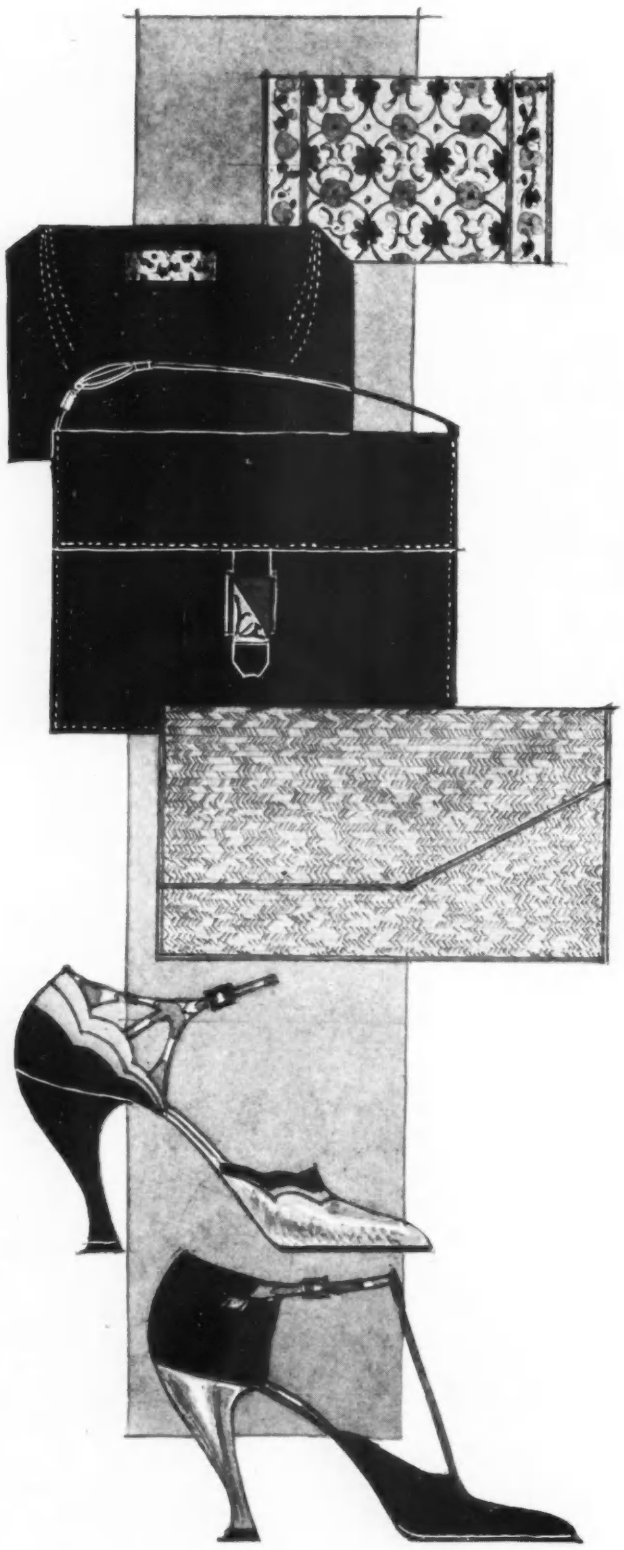
The sports hat of felt is more casual than ever in its lines. This one, from Rose Descat, has a smart shallow crown and a brim of medium width which turns up in an uneven line, showing the brow—a detail that is characteristic of the majority of smart autumn models. It is trimmed with a grosgrain band and bow; in various colours; from Wanamaker

(Right, above) Marie Christiane makes use of intricate drapery to attain the very new line of this felt hat which turns up in front and has diagonal width; from Bendel. (Right, below) Black felt is used for Reboux's new model with a flared brim turned sharply up in front. No trimming is used, but the side width is a striking feature; from Bergdorf Goodman

FIRST DAYS OF AUTUMN

ACCESSORIES

TO THE MODE



ACCESSORIES give to a costume that final note that accents its chic—or takes it away altogether. Vogue has stressed their importance again and again, knowing that the right shoes, bag, and hat can transform a simple costume into a distinctive ensemble, while an unfortunate choice of these articles can make the most perfect of costumes look wrong. To be smart, an accessory must have the same degree of formality or informality as the costume it accompanies. This rule comes first and is even more vital than the need of harmonizing the accessory colour with the clothes worn at the same time. Opera pumps and a purse of black suède worn with a sports-like tweed would be disastrous, while the same accessories would add just the right note of chic to a formal black dress for afternoon.

But colour is important, nevertheless, and it is well to look ahead at the colours promised for autumn before buying accessories at this season. The shades forecasted by Paris are black; dark, copper, and blue-fox brown; green of the spinach and bottle varieties; the nasturtium range, with an emphasis on yellow; navy-blue; dark and brick reds; the range of beiges. Fur trimmings will include black flat furs, brown sable-dyed furs, mink, and blue fox. Therefore, black accessories are likely to be most in evidence, with various shades of brown running a close second.

Shoes are the least variable factor among accessories. Certain classic types always look right, and this is particularly true of shoes worn with tailored clothes. With these costumes, the high or medium leather-heeled, one-strap shoe with a button fastening is the perfect accompaniment, although Oxfords of calfskin with broguing or lizard pumps with tiny perforated trimming are extremely good. A smart tailored Oxford combining suède and kid is shown at the bottom of the opposite page. This is from Delman and is available in various shades. The classic opera pump is smart for afternoon when made of suède, which is the newest and most important of materials, or of suède and kid, like the one in the new blue-fox shade shown next to the bottom on the opposite page, which is also a Delman model. The pump is seen, also, in the evening, made of crêpe de Chine to blend or harmonize with one's dress or to match the darkest or the predominating colour in a printed frock. Low-

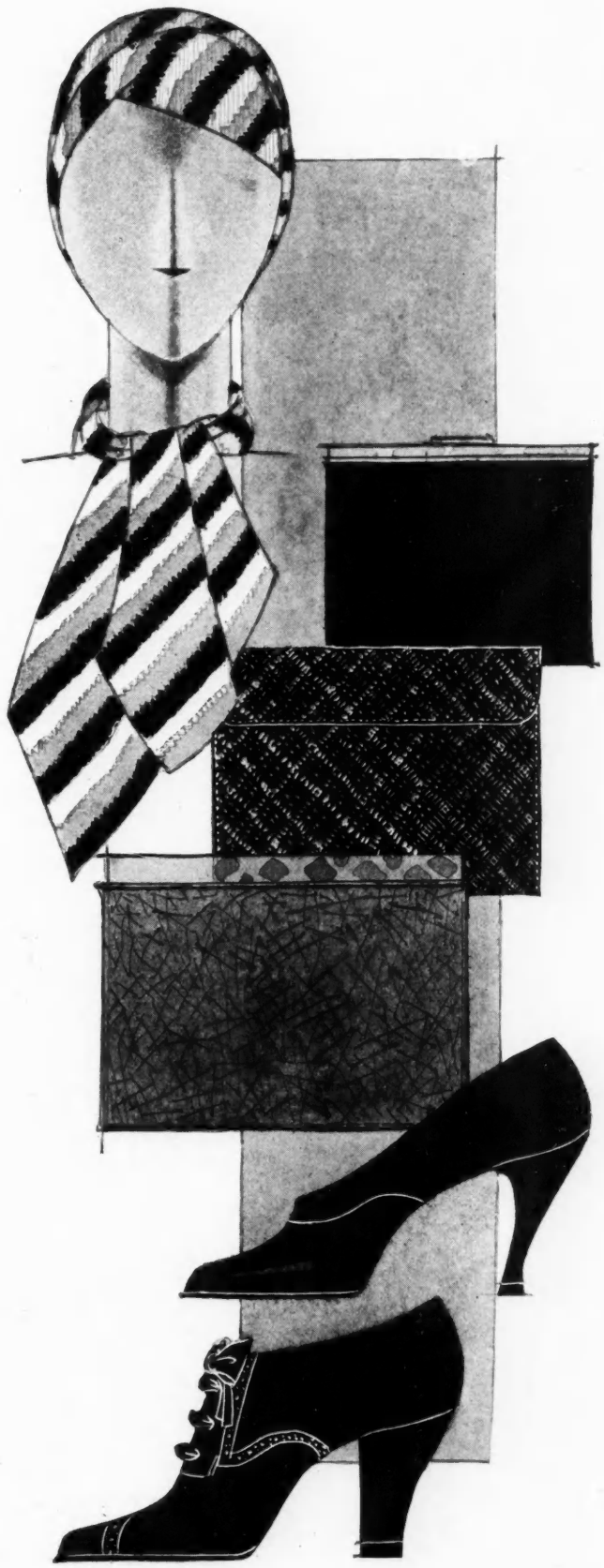
cut sandals are always charming for evening. Two attractive examples of these are shown in the sketch on the opposite page. One is of pale green crêpe de Chine with a scalloped trimming of pearly kid in two deeper shades of green and a gold kid strap and side trimming. This slipper is from Delman and illustrates a very new note—the use of coloured kid for evening. The second slipper from Delman is of black satin with straps of gold or silver kid.

There are, also, two new types of shoes that appear to be gaining in popularity. The first is a sports shoe cut on moccasin lines and worn for golf. The second is also for sports and is a sabot-cut one-strap shoe.

Purses for autumn have a frameless look that is very new, and the smartest are extreme in their simplicity and exquisite in their workmanship and detail. Rectangular bags will be carried more than pouch bags. Some will be of medium size, others long and narrow. There will be many flat bags with mountings and handles, often of wood, and others with rounded or oddly shaped tops, with or without mountings. For formal use, bags are smaller and squarer than those for general use, and evening bags are especially small.

The bags shown on these two pages are particularly smart. The one shown at the upper left on the opposite page is a bag for evening use, made of an old brocade in blue, brick colour, and gold, lined with gold cloth. This is from Saks-Fifth Avenue. Just below it is a frameless bag of soft black antelope, with a clasp of jade, malachite, and coral, from Bendel. The third bag in the same group is of black antelope with a hinged frame and a black-and-green enamel clasp. This bag, too, is from Bendel. Below it is shown a very new purse of a long envelope design, made of thin wood, from Altman. On this page, the top bag in the group is a box-like model of red leather with a flat top, from Bendel. A dull gold brocade bag, from Bergdorf Goodman, which is adjustable in size through an ingenious folding arrangement, is shown below it, while the third bag in the group is a smart envelope made of tan pigskin, with a transparent shell top and a separate inside compartment for money. This bag is available from Bendel.

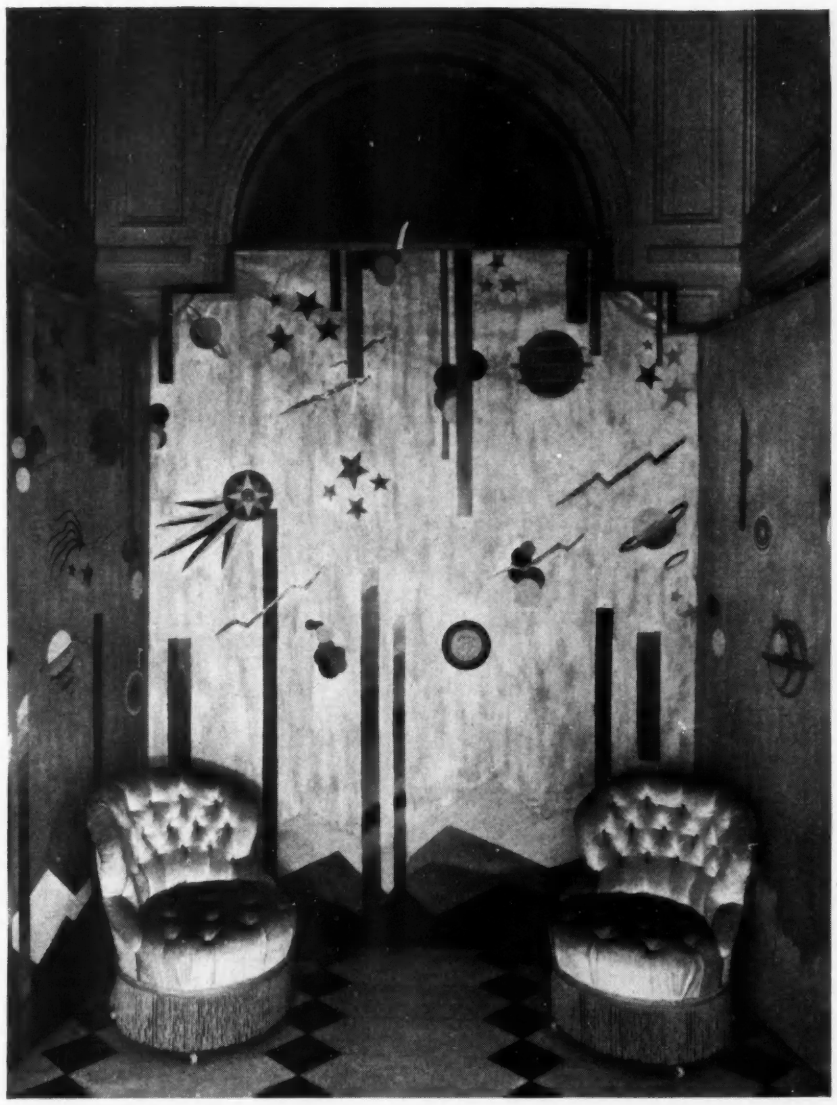
The fabrics include antelope and pigskin, pin seal and box calf with daytime costumes; black satin and crêpe de Chine *(Continued on page 98)*



SCREENS

Sonia, Paris

The vivid impression of seashore, conveyed by the fresco in the bedroom of the Comtesse de Polignac, in Paris, is sustained by screens that continue the fresco and conceal the door



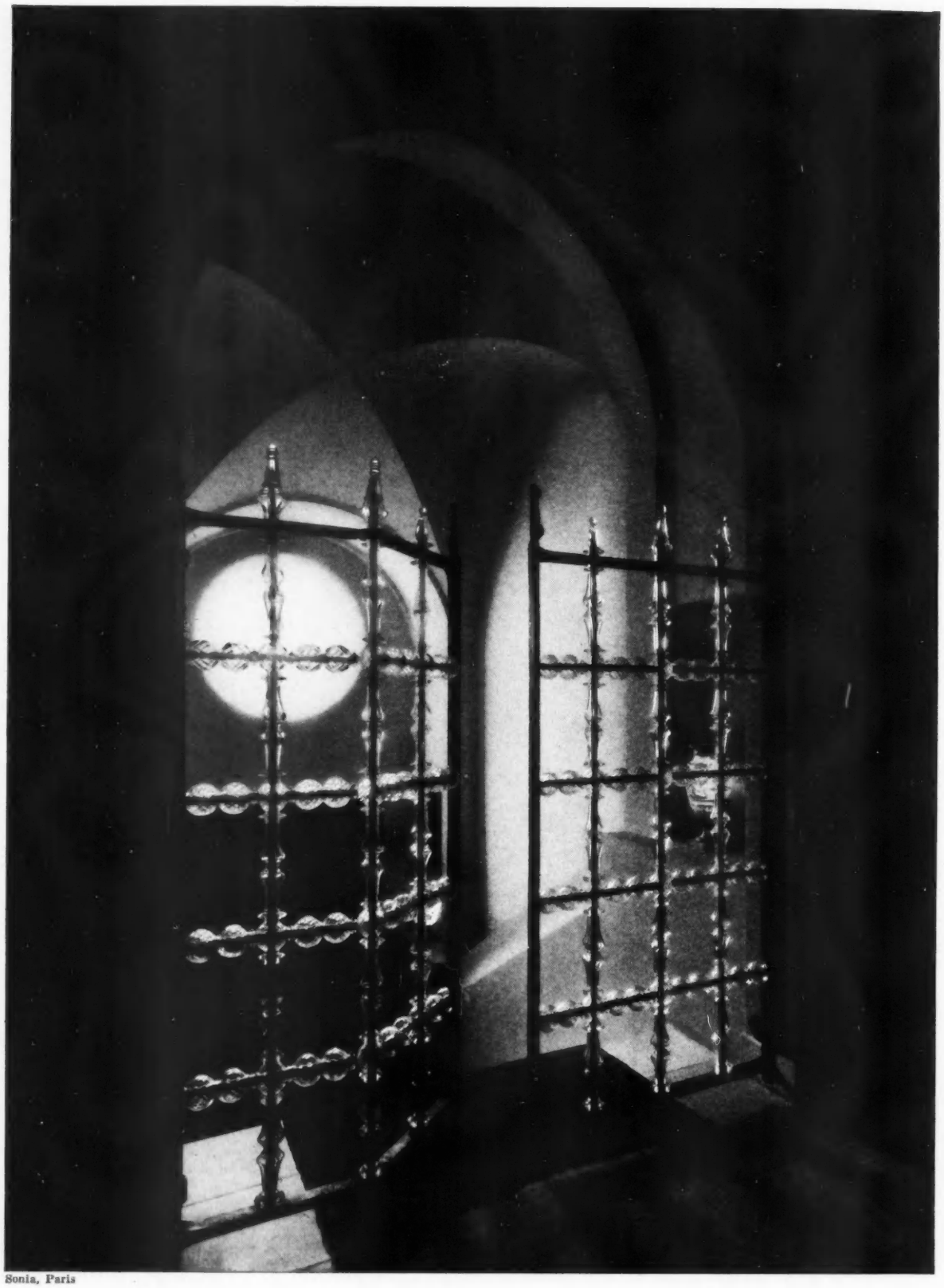
(Left) This screen was painted by Princesse Jean-Louis de Faucigny-Lucinge, who used many shades of grey and silver, as well as spangles, in her original composition

(Below) Modern straw marquetry in vivid colours accentuates the amusing design of this screen with tigers against tropical foliage. It is the work of André Groult

Sonia, Paris

SCREENS are coming back again into fashion. Sometimes designed for practical use, they are, in any case, an important part of the decorative scheme. Lacquered screens we find extremely effective, both as used to cut the perspective of a large hall and as panel decorations. Mrs. Cole Porter has an old Japanese gold lacquer screen of great beauty that she hangs in a panel on the wall. This is shown in the lower photograph on page 90. And Cécile Sorel, in her new apartment, has arranged her famous gold-and-black screens against golden walls, to form a perfect setting at each side of a beautiful antique marble figure.

In the entrance-hall of the Vicomte de Noailles's house, screens made of mirrors make a striking effect. Low and long and set in dark metallic frames, they give a luminous modern touch. One of these is shown at the top of page 90. The same type of screen, only higher, is used around the walls of the Vicomte's garden as a background for modern stone figures. At the same time, they reflect, in an odd combination of lines and colours, the architecture of the *(Continued on page 90)*



Sonia, Paris

A crystal and metal gate (above) guards the entrance-hall of the Comtesse Charles de Polignac's Paris house. In the Duchess de Gramont's lovely white bedroom (opposite page, upper right), white organdie drapes the windows and the dressing-table. A mirror screen and book-shelves (opposite page, lower left) conceal a stairway in the de Gramont house

MODERN DECORATION

AS SEEN IN PARIS

AT THE moment, modern decoration is a subject of passionate discussion. The champion of the "modern" is apt to be as prejudiced as the collector of antiques. One is an extremist, because he champions a cause, and the other because he foresees a possible depreciation in the value of his collection. Both of these points of view are wrong, for the antique of the first quality will always remain a thing of beauty and value; while not every experiment in the "modern" is a success by any means, and the road to beauty over modern paving-stones will be as long and tedious a one as such imaginative journeys have ever been. Nevertheless, we have already travelled part of the way, and the vision is becoming a reality—the fashion for modern decoration is growing every day.

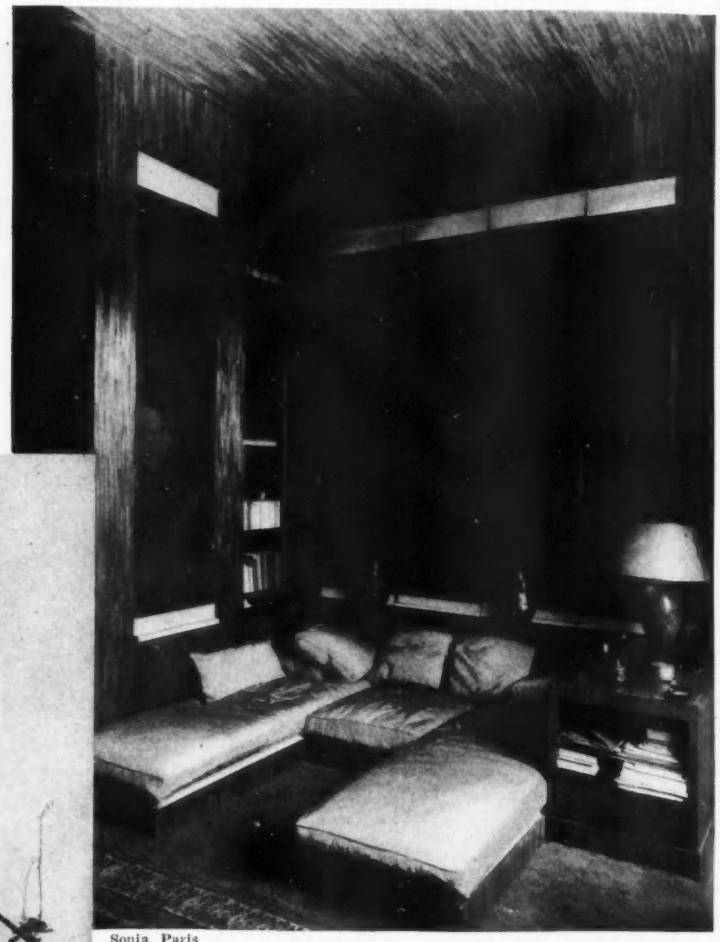
To appreciate the modern, first of all, one must understand something about it. Its formula is elimination and restraint. It has the affectation of extreme simplicity, but that is an affectation that is the fashion of our day. Like our manners, which contrast so strongly with those of the courtier of the eighteenth century, who made compliments, walked with a mincing manner, curtsied low, and, to our taste, appeared to be overdressed, it is keyed to our time. It lacks many small objects and avoids everything in design that is distracting. It is untrimmed. It appears to have come to life from the architect's draughting-board, rather than to have been dressed up by the vendors of lamp-shades, cushions, upholstery, drapery, and picture-frames. The modern room is a background for a few, instead of many things—a shell for people and flowers. It is designed to be an antidote to the noise and speed without, and, in every detail, it reflects our time, mentality, and tastes.

Sonia, Paris

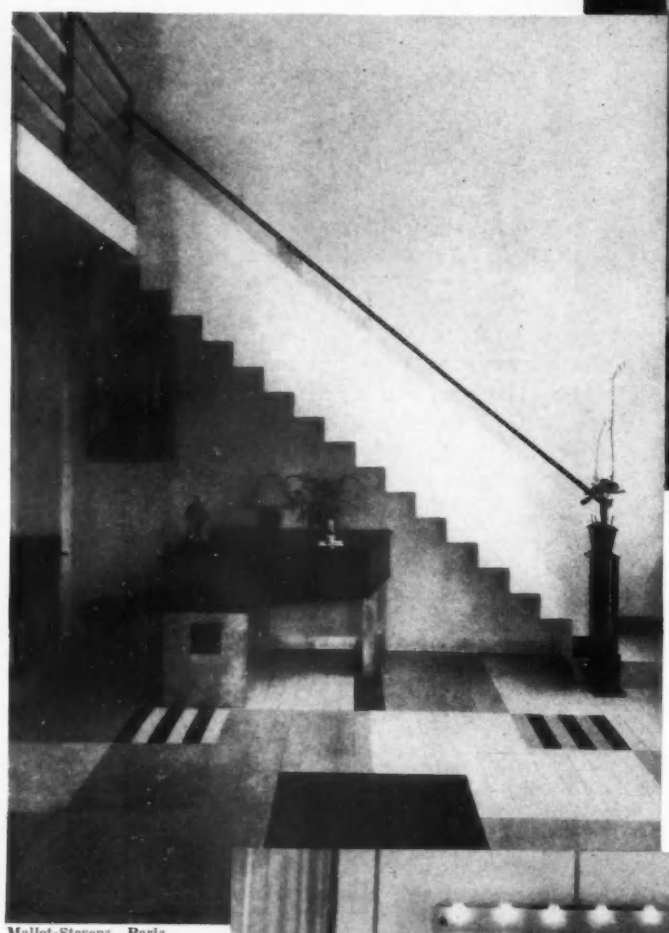
The perfect modern room should be created in a modern house, because its beauty depends upon its architectural qualities. It is much more difficult to make a beautiful modern room in an old house than in a modern one. The walls of an old house must be stripped of what the French call "pastry"—all the mouldings and plaster reliefs. Modern rooms should have plain walls lacking in cornices, door-trims, and mouldings, except those that are absolutely necessary and extremely severe in line. Many modern rooms are failures, because their creators do not always have enough taste for simplicity. Simplicity requires great restraint, and a lack of this quality is one of the most common failings of the decorator, both professional and unprofessional. Recently, a woman was heard to say, "Yes, my house is beautiful, but, if I can not resist buying, I shall surely spoil it."

The modern room should have plain walls with large unbroken spaces. Only an occasional object or one picture should stand out in relief. Space should be employed as decoration—something that the Orientals discovered long ago. But how easy it is to slip back into the habit of overdecorating and to spoil the very effect for which we are striving! One must be educated in the modern taste before one can create a good modern room. It is a new dance-step, and one must get the swing of it.

Whatever one's taste may be, one is forced to acknowledge that the modern movement has contributed many things to beauty. First and foremost, it has given us indirect lighting, which is far more effective than the exchange of candles for electric bulbs.



Sonia, Paris



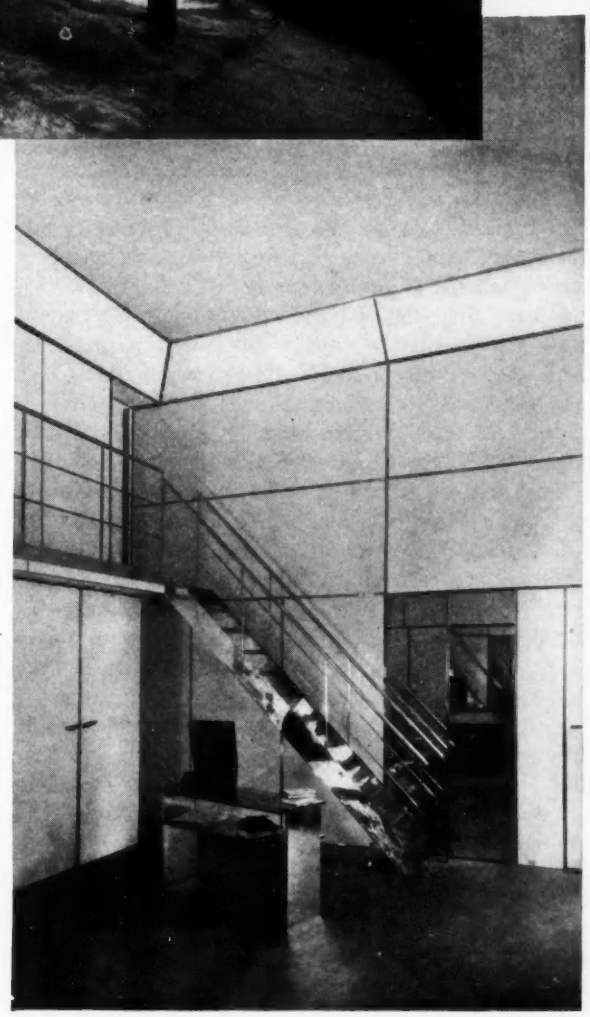
Mallet-Stevens, Paris

MODERN PARIS ROOMS

Sonia, Paris

(Above) A room in the Comtesse Charles de Polignac's house has rolls of antique brown silk hung against walnut coloured straw walls. (Left, middle) A room by Rob Mallet-Stevens uses aluminum for stair-rail and piano legs

(Left) The vanity-table in the Vicomtesse de Noailles's dressing-room (shown on opposite page, below) stands between windows hung in white oil-cloth. (Opposite page, top) The Duchesse de Gramont's pink, grey, and white salon



Sonia, Paris

Even the rooms of our ancestors have blossomed in the glow of indirect lighting in a way in which they never did with their primitive lighting devices. Lamps and lamp-shades are out of fashion from the modernist point of view. Lights from concealed sources have taken their place, the most usual being the light concealed in the cornices. But, now, that is less new than the light concealed behind curtains and in other parts of the room which are nearer the floor.

In all modern decoration, there is a great deal of built-in furniture. For example, the end of a long sofa against a wall is completed by a piece of modern furniture constructed in several different levels, the surface of any one of which may be of frosted glass, below which are concealed lights used to illuminate the room, as well as the objects and bowls of flowers that rest thereon. Adjustable spot-lights are placed in various positions to light objects or a corner of a room, in the same manner in which they are used in the theatre. In fact, every theatrical trick is employed, in a modified way, to light the modern room. Light must appear to come from nowhere and spread over the room like a soft glow.

Another important contribution of modern decoration is the beautifying of the bathroom. It now seems crude to see the tub and the various fixtures of a bathroom standing out in a room that *(Continued on page 96)*

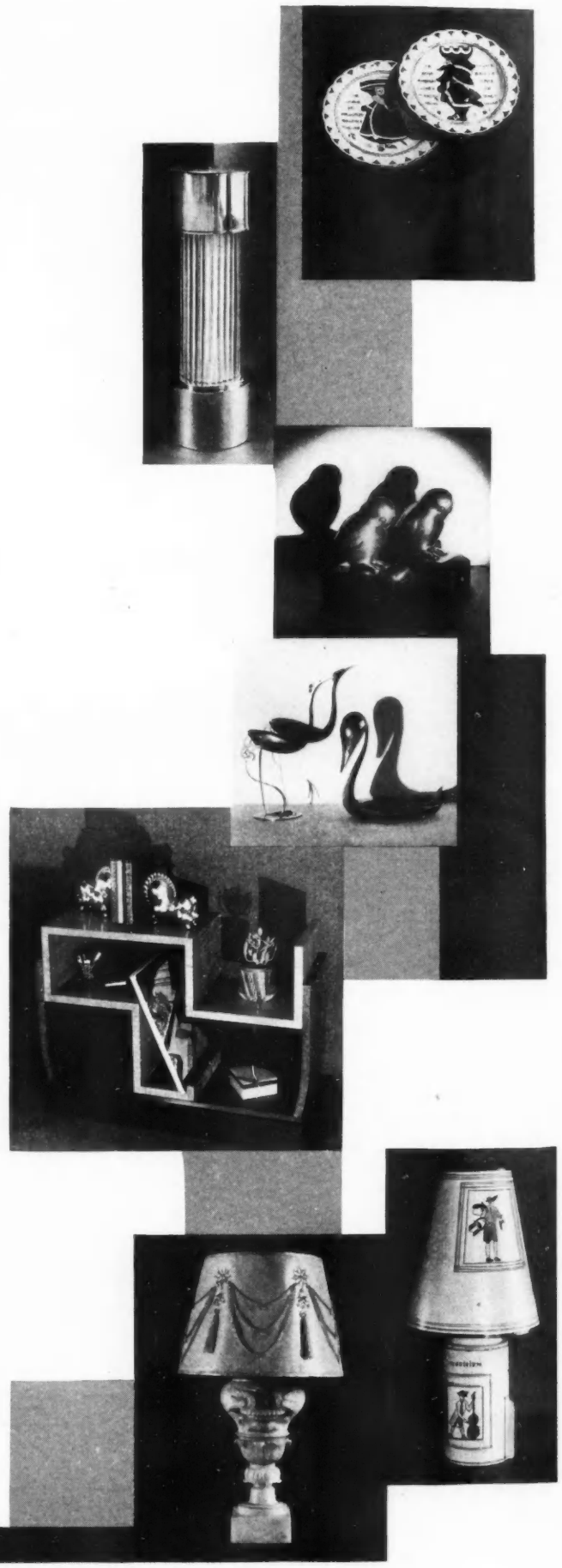
OBJETS D'ART

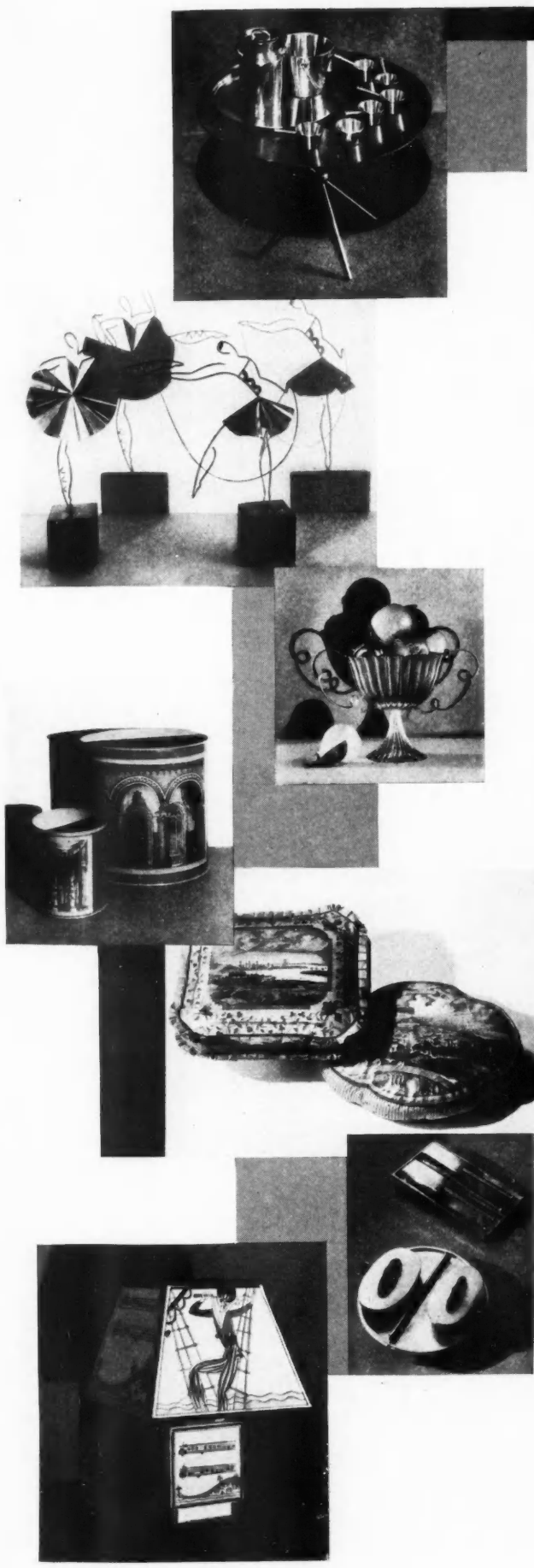
IN THE MODERN MANNER

AMONG the blows that life stores up for delivery in the autumn of the year, none is so bitter as this—the annual exploding of that fond theory which prompts a lady to pack small household treasures away for the summer, in the vain hope that they're going to look just like new when lifted out of the moth balls.

The point is that you can't expect self-rejuvenation of last year's decorative toys, any more than you can of last year's hat. A certain few there are which mellow with age and association—provided darling Rover doesn't get at them in a playful moment before they've been exposed to either. In any case, the shop-windows of New York are too tempting; wandering about them for a possible hour means acute realization that you must add to your collection or die of unfulfilled desires. And that settles the argument.

Those little shops along Madison Avenue, for instance, already are bristling with suggestions for the imminent season. Rena Rosenthal is stocking shelf after shelf with irresistible nonsense: wire ladies dancing a *pas seul* in brief tin ballet skirts; coy hammered metal birds and animals that offer their hollowed backs to your cigarette; mad ceramic figurines by Vally Wieselthier; ridiculous glass cats and pigs and porcupines in pale pinks and baby-blue, with not a purpose among them unless it's to make you laugh; tiny crystal pots, etched in colour, to hold that cactus you were beginning to be a little weary of (if you line these with tin-foil before doing the planting, the effect is really quite elegant). Several of these are shown in the photographs—the dancing ladies next to the top on the opposite page, the birds in the middle of the group on this page, and the cactus pot on the shelf of the little end-table, also on this page. Then, there is a new horse book-end by Russell Wright, smart as everything and done in solid metals or else in a colour, decorated with silly little stars. (A pair are shown holding up the books on the end-table in the photograph.) And lamps—and china—and small furniture pieces,





all in the modern manner, and all so good it's something of an achievement to come away with less than half the shop under your arm.

The Chintz Shop, also on Madison Avenue, has done as many new things with fabrics. This is the place for chintz lovers to keep in mind against the cropping up of unforeseen colour problems, and a place to be depended upon for at least one new idea a month on ways to use glazed fabrics. Their latest contribution, for instance, is a poudreuse, covered entirely with a simple lattice chintz, green or red on white, and then shellacked. Its accompanying accessories—comb, brushes, powder boxes—are treated in the same pleasant fashion, and the whole makes as agreeable an arrangement as I have seen for that year-round country house guest-room. (The patriotic pillows on this page, incidentally, are from this same shop and are covered with glazed chintzes.)

Lord and Taylor—leaping for a moment into the department store field—has a variation of the same idea, in this wise: a three-section dressing-table mirror is bordered with shellacked chintz. Comb, brush, hand-mirror, and boxes are finished to match, all in your own selected pattern. This is a grand gift for the October bride, if you can't think of anything else to do with it.

Back again on Madison Avenue, there is Can-Dle-Luxe to be considered—the shop that started out with candles as its pièce de résistance and has ended by including such trifles as a glass collection warranted to warm the very cockles of your heart, lamps in the various modern manners, and lots of pewter and German ceramics. The porcelain lamps shown in the photographs at the bottom of these two pages are from this shop; so are the chubby bird book-ends, third from the top on the opposite page. The lamps are in white and wear irreverent modern French decorations; their parchment paper shades repeat the pictures on the base. The birds are in a dull silvery finish and have darling, foolish little faces. They're signed pieces, if that means anything to you.

The new Mayhew Shop has everything for your Indian-summer garden. That wheelbarrow chaise is here, among other things, cushioned in permatex—a lustrous, water-proof fabric for outdoor rooms. Ardent young hostesses will also appreciate tall glassware built heavily enough at the base to hold it upright while the early *(Continued on page 92)*

DECORATIONS FROM THE NEW YORK SHOPS

Martinus Andersen

THE OLD AND NEW

COMBINE FOR FORMAL TABLES

THE hostess who makes a marked success of her table décor usually has some latent dramatic ability in her character. She regards her table in the light of a stage on which to arrange the setting for a charming and interesting production. Of recent years, even while ultrasimple modern pieces have been making their appearance upon our tables, there has been a tendency on the part of some distinguished hostesses to return in a measure to the more formalized decorative schemes for formal dinner-tables. These may be arrangements of figures, compotières, mirrors, candelabra, and statuettes, combining the old and the new, alone, or in combination with various fruits and flowers.

Precedents for decoration of this sort date back hundreds of years, for the elaborate and beautiful settings of banquet tables of ancient times have been described for us in detail. In England and in Germany, heavy silver and cut glass were used in profusion, and, in France, chiselled brass or gilt ormolu, as well as delicately moulded silver, made tables beautiful. In Italy, fascinating Italian gardens were reproduced in Venetian glass, and fountains, triumphal arches, vases, and urns of delicately coloured flowers were laid out with paths of green powdered glass. Sometimes, a temple was the central motif, arranged on mirrors to represent water, with swans swimming about the temple in this imitation lake. Long divided mirrors with a rail an inch or two high on which were placed epergnes of fruit and objects of art are indigenous to all countries.

The originals of such pieces as these are now rare treasures, and many of them have found their way to the museums, but there are authentic and beautiful reproductions to be had that can be combined with original antiques and with present-day pieces to make delightful forms of arrangements. A practical consideration for the hostess who cherishes a small group of such pieces is that they can, in an emergency, constitute sufficient decorations in themselves, without the addition of flowers or fruits, not always easily obtained at short notice.

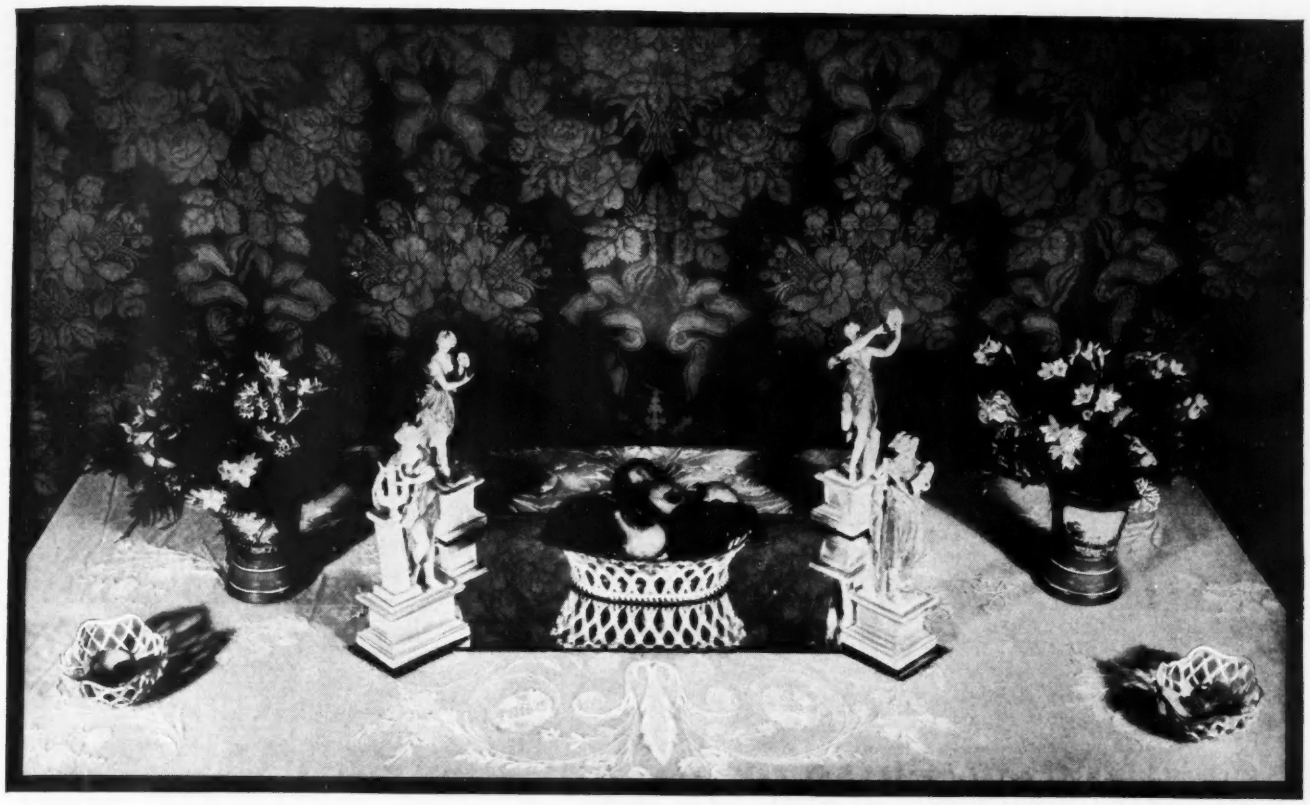
In the settings that have been arranged by the decorators, Wood, Edey, and Slayter, for the tables illustrated on these pages, rare old pieces, reproductions of antiques, and pieces that are frankly new have been combined with charming effect. In the table shown on this page, the sphinx figures are reproductions of pieces that date back to Cæsar's time. The bonbonnières in orange, black, and cream are museum pieces of Pompeian design. The candelabra and the dolphins to hold nuts are modern pieces of amber Venetian glass. In the photograph at the top, on the opposite page, the mauve bisque figures, the jardinières, and the fruit and bonbon dishes are all reproductions of eighteenth-century French pieces, and the table-cloth is of rare old lace. The decoration in the lower photograph includes a beautiful old silver mirror, on which are bisque swans and a bisque goddess surrounded with flowers. These figures, together with the bonbon dishes and the silver candlesticks with crystal drops, are reproductions of eighteenth-century French pieces, and are arranged on an antique damask cloth

I.
Iced Strained Borsch
Brook Trout, Amandine
Pintade Rôtie
Cœurs d'Artichauts, Petits Pois
Hearts of Palm, Vinaigrette, Foie Gras en Gelée
Cerises Flambées avec Glace
Café Noir

II.
Caviar Russe
Consommé Julienne au Porto
Sole Anglaise, Monegasque
Roast Young Duckling, Wild Rice
Pointes d'Asperges, Beurre Fondu
Soufflé aux Amandes Fraîches
Café Noir

When the hostess has set her stage, the production, or the menu, is her next concern. In the event that her entertainment is to take the form of a formal dinner, either of the menus in the centre of this page would do more than justice to any setting provided for it, and both have been chosen as especially suited for this time of year.

For the first menu, the borsch is prepared according to the recipe given on page 98, *(Continued on page 98)*



FLOWERS, FRUITS, AND FRENCH FIGURES CREATE CHARM

Martinus Andersen

Table Decorations from Wood, Edey, and Slayter

EIGHTEENTH-CENTURY SWANS ON AN ANTIQUE SILVER MIRROR

Acme

Fotograms

International Newsreel

ON LONG ISLAND

NINETY DEGREES FAHRENHEIT AND A COOL BREEZE

(Upper left) Mr. and Mrs. William K. Vanderbilt and Mrs. Muriel Vanderbilt Church were among the many smart spectators at the races at Belmont Park

(Extreme left) Miss Katherine Leslie, who is a daughter of Mr. and Mrs. Warren Leslie, was photographed during a leisurely stroll at Southampton

(Lower left) Miss Cathleen Fox, a daughter of Mr. and Mrs. Lyttleton Fox, Mr. Maurice Fatio, and Miss Frances W. Gillmore, the daughter of Mr. and Mrs. Quincy A. Gillmore, were among the bathers on the popular Southampton beach one warm, sunny day

(Opposite page, upper left) Princess Miguel de Bragança, Mrs. C. Kenneth Clinton, and Mrs. Harry Payne Bingham were snapped recently while on the way to Bailey's Beach at Newport

(Opposite page. extreme upper right) Miss Nadejda de Bragança, the daughter of Princess Miguel de Bragança, is also among those who find the beach a pleasant place to spend part of the day

(Opposite page, extreme right) Mrs. George Bolling Lee is another member of the Newport colony, this season

(Opposite page. lower right) Mrs. Albert Palmer Loening was photographed on a Southampton avenue

(Opposite page, lower left) Miss Virginia Thaw, who is the daughter of Mr. and Mrs. William Thaw, third, is a popular member of the younger set at Southampton this summer

Three photographs by International Newsreel

Pacific and Atlantic

Fotograms

AT NEWPORT

*Steichen

Before her recent marriage, Mrs. Lodge was Miss Francesca Braggiotti, daughter of Mr. Isidore Braggiotti of Brookline, Massachusetts. Mrs. Lodge has won general recognition in theatrical and charitable circles as a dancer of high artistic merit. Mr. Lodge is a grandson of the late Senator Henry Cabot Lodge. Upon returning from their European honeymoon, Mr. and Mrs. Lodge will reside in New York City

MRS. JOHN DAVIS LODGE

INTERIOR DECORATION

BY AUGUSTUS JOHN

IN the walls and furniture of any room, there is a complete symbolism of its inhabitants. By the manner in which he garnishes his abode even an illiterate can sign his name. The difference between the boudoir and the smoking-room is the difference of sex; the bedroom answers as swiftly as a passport the question—Married or Single? The decoration of the house as a whole is a more trustworthy statement of the fortunes of its inhabitants than many an income-tax return. And every visitor, ushered into a strange entrance-hall, plays the unconscious Sherlock Holmes with the carpet and the hat-stand. The chief clue, of course, would be given by the principal room of the house—one most rarely accessible to callers—the kitchen. For the kitchen, embodying as it does a grand utilitarian tradition based on the fundamental fact of hunger, is a room without a secret.

So expressive of the owner's self, indeed, or at any rate of the manner in which he wishes society to judge him, is the decoration of the house, that there even exists such a thing as deceptive decoration. Then, the cupboard is really used to conceal the skeleton. A vast array of gilding is a well-known means of attempting to cover a complete lack of taste; an over-elaborate "front-room" is often the camouflage of a distressingly empty larder. But let us turn to the happier theme of the ideal house—not necessarily in the Olympic sense of the word—and the ideal owner.

Such a one would wish his house to satisfy the claims of comfort and hospitality, the needs both of privacy and friendship. He might be philosopher enough to feel that the whitewashed cell was the best in the end, but he would be human enough to feel that the end was not yet. With mental reservations in favour of a hair-shirt, he would still receive his guests in a dinner-jacket. And, being a man of the period, he would above all eschew in his house the horror known as Period Decoration.

Too frequently there is a tendency, among those who have means, to make of their houses a museum, and immediately the essential of comfort is sacrificed. Not only self-consciousness, but the fear of damage makes it difficult to obtain real ease on chairs or couches hallowed by the illustrious dead. Amid an abundance of porcelain from the cabinet of Marie Antoinette, the hand trembles as it seeks the ash-tray, and an accident is the more likely to happen merely because it would be irreparable. The comfortable house is not a "treasure-house," and good taste should not fall into the error of "impeccable taste." The first principle of a habitation is that it should be inhabitable; it should not be pleasing only to the eye or to the historical sense. As for the Imitation Period and "Ye Olde" style, it is to be hoped that stricture is unnecessary.

Such things are barbarous, but they have nothing to do with the better barbarism, which might be considered as a style in itself, and one by no means easy to accomplish. It can not be attained by antlers or suits of armour alone, nor by imitating the furniture of a monastery. If host or guest have an uneasy conscience, it may be safely left to do its own work. There is no need for the chairs to perform a penitential purpose, as well, and it is unfair to the rest of the company. The better barbarism is obtained rather by having as little furniture as possible, by having it solid and comfortable, and not caring too much what other people think about it. Once these simple requirements are realised, it is most likely that the mysterious property known as "atmosphere" will be there also. And atmosphere, which is the final aim of interior decoration, is a thing impossible to buy and very hard to achieve deliberately.

It can not be obtained either by a studied congruity or incongruity, for, in either case, the chance of displacement of some object or the introduction of a visitor in the wrong colour—or of the wrong shape—will ruin the whole scheme. It may be questioned whether it is an objective quality at all, and whether it is not really just the householder's own subconscious harmony with his surroundings—a matter of the owner's "going with" his house.

When people chose the furniture of their houses for themselves, selected their own pictures and wall-papers (or the colours with which their walls were painted), and, farther back, superintended the actual craftsman who constructed the furniture, as well as controlling the architect who planned the very building. this harmony was much more common. How infrequent it is to-day we do not always recognise. The owner's part in his house is becoming less and less. It still reveals his character at every step, yet it is, at the same time, a less conscious means of his expression. For the owner, like the house, is becoming standardised.

In nearly every case, to *(Continued on page 88)*

DISCOVERIES IN CHIC FOR THE HOUSE

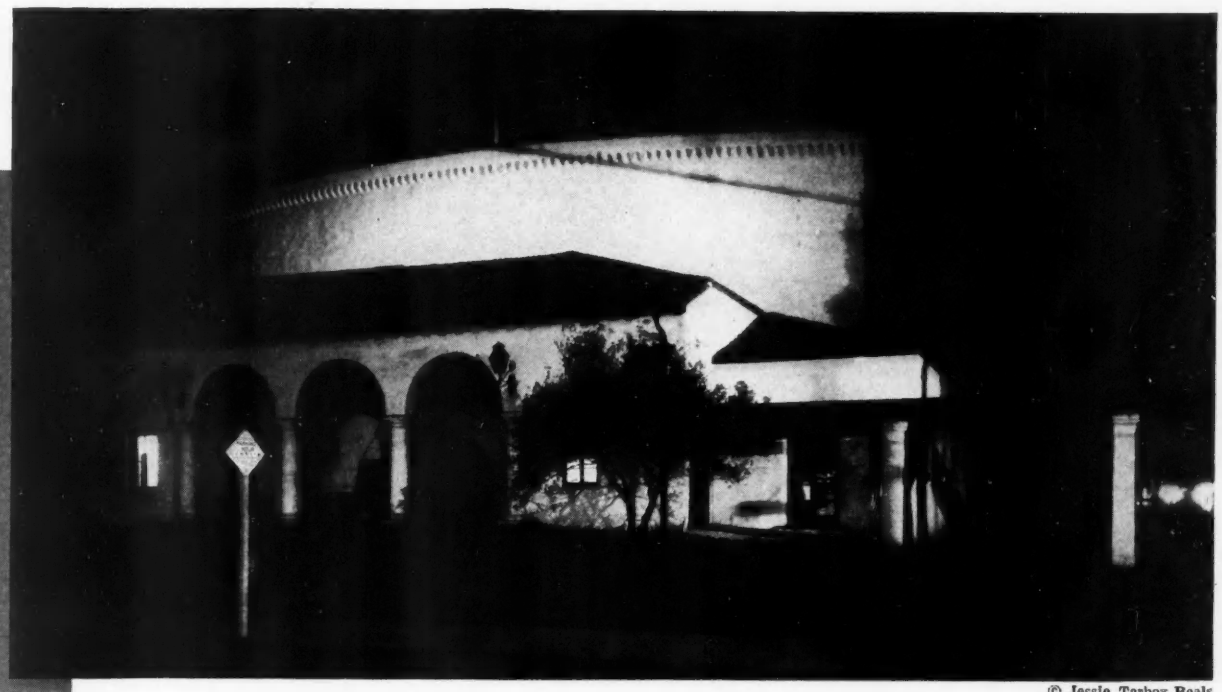
BEING one's own interior decorator is a creative occupation that gives an enormous amount of satisfaction. The fruits of one's labours are always visible, to be gloated over with an excusable pride. The pleasure increases with use. Occasionally, the results not only delight, but amaze beholders. The only primary requisite is that one must not be smugly content with things as they are, but eager for improving changes. And for such ambitious householders, Vogue has drained the ingenious of their ideas, which are passed on in the following paragraphs.

In the first place, there is so much that can be done about those eyesores, radiators, that there is almost no excuse for allowing one to blemish a room. By means of Macy's radiator brackets and covers, this homely article may be converted into a window-seat. The brackets are fastened to the radiator and screwed in place, and on them is placed a thick board, with the grain running five different ways to keep it from warping. A cushion of the exact dimensions of the board may be placed on top, and a little gathered skirt of glazed chintz tacked on one edge to destroy completely the impression that a radiator was ever there, and also to make an ever-welcome extra seat. Then, there is the scheme of metamorphosing one's radiator into a dressing-table, which sounds infinitely more difficult than it is. A rectangular or a kidney-shaped table, with or without shallow drawers, is placed over the radiator and lined thickly with asbestos. The skirt, which hides the drawer legs and the radiator itself, may be made of taffeta, chintz, percale, dotted Swiss, linen, or similar fabrics, and the chosen fabric should also cover the top of the table before it attains its final finish of smooth glass, cut exactly to fit it. The result is a complete and charming disguise. The one thing to remember is to set the table high enough above the radiator so that it may be dusted. The layer of asbestos will prove effective in keeping beauty creams from melting and the table from warping.

There is, also, the subject of that important room, the bathroom. Colour has, of course, crept in, and walls painted pale green, pink, blue, or mauve to match the linens, with water-proof glazed chintz shower curtains, window-shades, and window-curtains in darker accents of the same colour, are very delightful. The walls may be dotted with little silver stars, pasted on by one's own white hand if one is so inclined. The walls should be shellacked to prevent the stars from sliding off in the heat that accompanies hot baths. Another way of decorating bathroom walls is to hang them with pale French prints, in the same tones as the bathroom colour schemes, framed in narrow, colourless wooden frames.

Mirrors are a godsend to the small apartment, for they may be so placed as to make it appear larger. One ingenious couple, having puzzled and frowned over their tiny, narrow hall, eventually conceived an idea for apparently increasing its breadth. They bought some wall-paper with a garden design that had a decided feeling of space. With this, they papered the panels in the wall, alternating it with mirrors and reversing the order on the opposite side. The result is that, wherever one looks, there is an impression of airiness and breadth.

Chintz may help greatly in making a place look lived in. It is very effective when its flowers are cut out, pasted, and shellacked on the inside of the pastel coloured door of a linen-closet. Closets, and especially small ones, may be dressed up with an amazing number of conveniences, such as chintz hat-boxes, shoe stands, hampers, and, above all, extension rods for clothes. These are *(Continued on page 84)*



© Jessie Tarbox Beals

WOMAN'S RÔLE IN THE LITTLE THEATRE

BY KENNETH MACGOWAN

HER HAIR was brown and bobbed—in Louisville. At Yale, there was golden fire in the tangled coil. Her voice was just a little English in Pittsburgh, and southernly soft at Chapel Hill. But her figure was the same everywhere—youthful, of course, but a sack-on-legs just the same. For the silhouette of these young women, as I watched them going about their work, was the silhouette of bunglesome overalls. They were hard at work in the university theatre, learning to be scene-shifters, electricians, painters of backdrops.

I found myself wondering what was to come out of each brown denim chrysalis. Moths to singe in the flame of Broadway? A few, no doubt; but most, I am sure, will find some place in the producing of drama that goes on in unbelievable proportions through city after city, and town after town, from one end of America to the other.

So far as the stage is concerned, woman's place is the home—the home-theatre of the amateur, which has spread in the past few years all up and down our land, bringing beauty and excitement and wisdom. It is called the little theatre, yet it is no mean or tiny thing. It is great in numbers and vitality and significance. There are hundreds, even thousands of them, and, as I have tried to study them on a fourteen-thousand-mile survey made for the American Association for Adult Education and the Carnegie Corporation, I have seen what an extraordinary and creative part has been played by the women of America.

It was so from the beginning. If you go back almost to 1900, and call the Hull House Players of Chicago the first little theatre, you find the creative spirit of Jane Addams at its heart, and the devotion and art of Laura Dainty Pelham directing its progress. Or, take the Toy Theatre of Boston as your start, and, in 1912, you have Mrs. Lyman Gale converting a Back Bay stable into a charming little playhouse where Livingston Platt could practise the new art of scene design on a couple of hundred playgoers a night, while Amy Lowell played de Musset, and the amateurs of Boston tried their hands at Shaw and Schnitzler and Chesterton.

Return to the Middle West, a few months later, and you find Ellen Van Volkenburg sharing equally with Maurice Brown in the founding and perfecting of the most notable of the pioneer playhouses, the Chicago Little Theatre, which managed to install one hundred and twenty-nine seats and a rather tiny stage on an upper floor of an office building in the Loop. Further north, but not much further west, Laura Sherry and Zona Gale—with not inconsiderable, though (*Continued on page 86*)

MODERN HOUSES

AS GERMANY BUILDS THEM

THE word modern is coming to have an unpleasant sound in our ears—so much that is forced and distorted has been presented to us under that label. Here, however, is a group of German houses that wear the title with refreshing grace—in spite of the fact that they were designed on the lines of office buildings.

They are the work of Walter Gropius of Das Bauhaus —the school of modern architecture at Dessau, which for the last ten years has been turning out some of the most distinguished designs of the modern school.

At first glance, it would seem that the style of architecture so useful for commercial purposes would be too severe, too harsh for the houses in which we live and rest and enjoy our leisure. Not that our commercial architecture lacks a beauty of its own. We have been justly proud of the simple and austere lines of our skyscrapers, of the rhythmic masses of our grain elevators. They are as clear and as right for their purposes as a modern machine.

But can this industrial expression of modern life be carried into the realm of private houses? Office and home are as contrasted departments of life as anything you can oppose—especially so in days when existence puts an increasing strain on men and women, and the need for complete relaxation grows.

Yet, these houses in Dessau prove the contrary. They seem in no sense a departure from good taste; they even achieve a certain informality that is inviting and gracious. They receive us in bright mood and with a peaceful harmony. And, just as the simplicity of the exterior delights the eye, so, also, the rooms are pleasing and agreeable. They give an impression of almost luminous serenity. To step into them is to leave noise and distraction outside. In these quiet, sedate rooms, the strain of life slackens in a way that seems hardly believable.

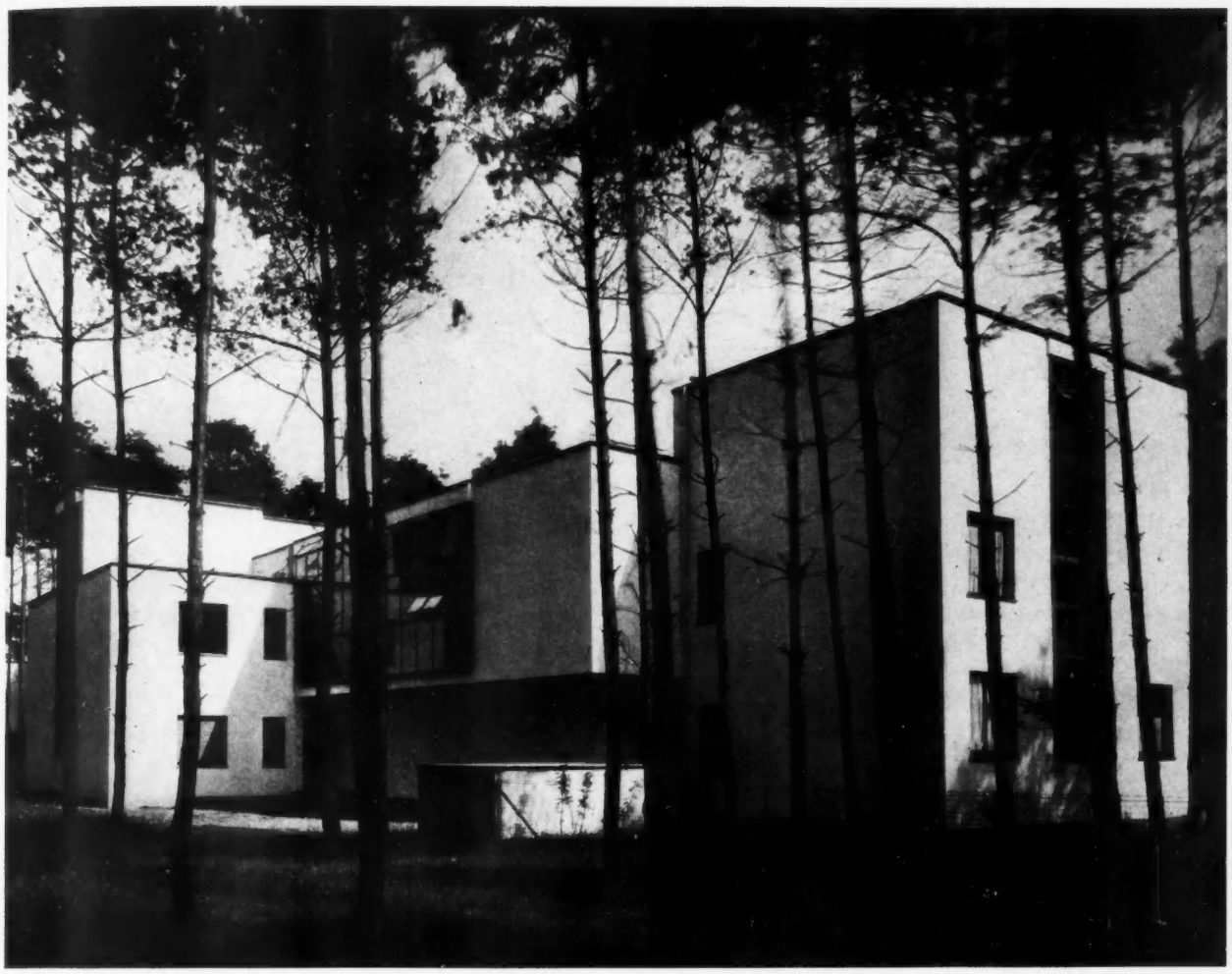
And this cultivated mood is no false magic, it does not come through any "arty" arrangement of bits from the different periods of the past. The feeling is due to the beautiful proportions of the rooms, to their fitness, to their economy of form, and to their restraint in ornamentation. There is a definite pleasure in being in such rooms, with their burnished, mirror-like surfaces, their straight lines, and bright colours. The furnishings are kept as few as possible; their aim is to follow the shape of the room, not to fill up space. They are simple in design, adequate for one's needs and enjoyment, and comfortable.

Perhaps, the features that please us most in these houses are the many and large windows. The large living-veranda shown on the opposite page, which is open on two sides, and the great windows of the other houses give a panorama of trees and sky that makes pictures superfluous. The studio-window shown at the top of this page occupies almost all of one side of the room.

The impression of space, of airiness, and of light grows from the same desire for room and freedom of movement that animated the builder of the modern factory. But that which in industrial buildings seems powerful and monumental, in the private house is refined into tasteful decoration.

The philosophy of these modern architects rests on the welding of the many arts into a new unity that is inherent in mankind itself. They demand a new statement of values for all creative, artistic work. They discover in the world in which we live a beauty that is only marred by the romantic "prettiness" with which men have surrounded themselves in the past century. Their aim—whether in designing industrial buildings or private houses—is to conform to the rather complicated life of to-day.

From a practical view-point, these modern houses, which are located in a residential section of Dessau, have established the "rightness" of the modern theory. They are not fictions of a creative mind, intangible lines on blue-print paper, or impressive exhibition designs. Their livableness is being put to a test each day. Financially, too, the style of construction in no way necessitates an extravagant expenditure. Almost the opposite is true, in fact, for severity, precision, and simplicity of line and a rigid suppression of elaboration minimize initial, as well as later expenditures.



(Above) This private house—which is one of a group built by Walter Gropius in a residential district of Dessau—follows the austere architectural lines of a modern office building. The shed in front would not be seen in America, as it houses the cycles that Dessau still uses

(Right) Two great windows, permitting a panorama of trees and skies, are delightful features of this modern living-veranda. The furniture was designed by Marcel Breuer. The immense studio window, shown at the top of page 62, occupies almost the entire side of the room

Lucia Moholy, Dessau

A GUIDE TO CHIC

FOR THE OLDER WOMAN

IN the movies, no woman over twenty-five is a day less than eighty. And, apparently, there are people who feel that this is true, also, in real life. For every once in a while, Vogue comes across an article on clothes for the older woman, in which this very charming individual is referred to, not as charming at all, but as an unusual and difficult problem. The writers seem unaware that a considerable proportion of the women in the world *are* older women—and the rest will be, in due course of time. They suggest that this unfortunate group should wear a special type of clothes—not, perhaps, quite as drab as a prison uniform or as severe as a policewoman's, but almost as independent of the current mode.

Vogue feels very differently. In the first place, the mode is what the smart women of the world are wearing, and these women are not all young, by any means. And the mode is versatile and varied, with fashions that are right for youth and for maturity, for slender figures and for heavier ones. This year, it is particularly kind to the woman who has reached the years of discretion.

In the Autumn Forecast number of Vogue, the following prophecies were made.

"Skirts for daytime will be about five inches below the knee. Evening dresses, at their shortest point, will be six inches below the knee, and, at their longest point, may trail upon the floor.

"The circular cut will be more employed than ever, but all-round, too full, rippling cut will not be right. The combined cut is the best—such as straight and circular, or plain surfaces with pleats.

"There will be drapery and spiral and diagonal decoration.

"Neck-lines, décolletages, and scarfs will be of every sort, varying with the dress and with the wearer.

"Sleeves will be of odd lengths.

"Scarfs, jabots, fichus, and cape wings will be important.

"Three-quarters length coats will be smart."

These are the latest fashion points from Paris, and, surely, no fashions could be more flattering and becoming to maturity. Length of skirt adds dignity and graciousness—moderate length, *(Continued on page 82)*

The afternoon dress above is an excellent choice for the older woman—first, because it is smart for any age, and, second, because its deep V neck-line, softly gathered skirt, and side fulness give gracious, becoming lines. It is designed by Miler Sœurs and made of black crêpe roma; from Bergdorf Goodman. The Jane Regny tweed coat is in a beige-and-grey mixture, and it is stitched and seamed to give length of line. The slight fulness at the back adds softness without bulk; Saks-Fifth Avenue

A distinguished costume of slenderizing lines is this Patou suit of navy-blue cashmere broadcloth, with a pink-beige satin blouse (left); from Bonwit Teller. The Claire Any costume (next to left) includes a dress of white silk printed in brown, a brown jersey jacket, and brown-and-white scarf; from Bergdorf Goodman. The Paquin evening gown and wrap have both dignity and charm. The dress is of black satin or flat crêpe; from Bonwit Teller. The wrap is of rose-beige velvet; from Hattie Carnegie

PARIS BY NIGHT

(Above) Cyber—"Nuit d'Eté—from Selmay, Inc. —of crêpe romain—high waist-line—circular cut (Second from left) Louiseboulanger frock — "313" heavy rose faille—high waist-line—straight edges—uneven drapery

(Upper left) Louiseboulanger frock—"308"—Bergdorf Goodman—red-and-gold lamé—shirred panels (Upper right) Louiseboulanger —"307"—from Bendel —supple printed lamé—draped waist — panels

THE PARIS evening mode is a delightful paradox. Elegance is universal. Long, sophisticated lines fall from high waist-lines. Accented hips and moulded thighs define the column of the body. Décolletages are slashed to new depths.

But, despite this grand manner, the first gowns of autumn look young and slim. Youthfulness has not been sacrificed nor diminished. Inches may be added to stature, but not years to age. Even the trailing ends are not the dignified trains of other years. Paris understands that no mode that threatens the youthful line can endure.

Deserving of special attention, too, is the new bulk that has entered the evening mode. Yards of material go into the making of a gown. Skirts are fuller, as well as longer, panels are more numerous, flounces and ruffles billow, as well as float.

The two gowns shown at the top of this page are expressive of this new bulk, yet certainly no iota of slimness has been lost. Another important point of the mode is the initial appearance of lamé, a very supple lamé to be sure, in the evening mode.

PARIS BY DAY

DRASTIC changes have come over the Paris daytime mode. Fashion has revised its dimensions. Hemlines are hovering from four to five and a half inches below the knees. Belts are encircling frocks from two to three inches above their former position. Coats are terminating at three-quarters, seven-eighths, and nine-tenths lengths, while sleeves have measurements all their own.

So much for the new dimensions. The spirit of the new autumn mode, also, has changed. Prettiness and charm are no longer taboo. The uncompromising lines that spelled chic in bygone seasons have given way to feminine bands, bows, boleros, berthas, scarfs, jabots, fichus, tabs, petals, and loose edges. Not that restraint may be thrown to the four winds. Selection and elimination are as important as ever, but more leniency is afforded in the new wardrobe.

The four daytime costumes shown on this page present an excellent picture of the new proportions of the approaching mode. There are variations to suit every one, and the wise woman will select those that are ideal for her type, figure, and life.

(Upper left) J. Suzanne Talbot—"Domino"—black silk twill—woven white polka-dots—black fox collar. (Upper right) Champ-communal — "397" — beige and brown—ribbed jersey—two-tone scarf

(Above) J. Suzanne Talbot—"Perle Noire"—a nine-tenths coat—scalloped edges—black flat crêpe. (Second from right) Goupy—"Fanchon"—red-and-yellow tweed—jersey blouse with tweed hip band

SHOULDER capes, either separate or attached, claim an important place in the autumn mode, and one of the most distinctive is this London Trades version of blue-and-grey tweed with the flare of the cape repeated in the flare of the skirt; from Lord and Taylor. Chanel's striped jersey frock, in the centre, has a cape attached to a smart yoke and circular godets inserted in the skirt to give a low flare; from Best. An interesting stringy rag-rug tweed in black, red, and white is used by Schiaparelli for the double-breasted coat at the right, which has a black shantung lining and striped scarf; Lord and Taylor

STRIPES AND SHORT CAPES

WOOLS SEEN IN THE SHOPS

BLACK stocking-ribbed jersey is the newest entrant in the autumn woollen ranks, and Yvonne Carette has converted it into a town suit with a Persian lamb collar and a brightly printed blouse; from Bonwit Teller. Another new jersey is a small brown-and-white checked weave, which Chanel uses for the ensemble in the centre. The straight jacket is enlivened by a crisp piqué collar; from Best. That the sleeveless jacket over a one-piece dress is as smart as ever is evidenced by the Worth costume shown at the right. It is of light-weight blue woollen with a narrow white linen collar; from Lord and Taylor

DESIGNS FOR PRACTICAL DRESSMAKING

FROCK No. 9923—A lifted waistline, a bolero blouse section, and a flared circular front are three autumn fashion points by which this one-piece frock of plaid silk achieves distinction. Designed for sizes 14 to 46

FROCK No. 9922—(Left) Three tiers, circular at the left side, form the skirt of this frock of flat crêpe. The overblouse section ties at the left side to a girdle coming from the back. Designed for sizes 14 to 40

FROCK No. 9924—Printed velvet—for which fashion forecasts another successful season—is used for this frock with inserted circular side sections. The shirring at the waist is new. Designed for sizes 14 to 40

THE AUTUMN MODE RAISES ITS WAIST-LINE

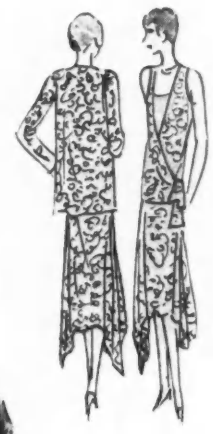
DESIGNS FOR PRACTICAL DRESSMAKING

FROCK No. 9918—Diagonal lines are achieved on this crêpe marocain frock by applied bands and inserted skirt godets, which terminate in a belt buttoned in back. The sleeves are set in. Designed for sizes 14 to 40

FROCK No. 9928—A softly pleated collar forms a charming neck-line on this one-piece frock of flat crêpe. The skirt is circular and joins the blouse section at hip-line. A belt is optional. Designed for sizes 14 to 44

FROCK No. 9921—(Right) Plaid silk crêpe is a smart medium for this two-piece frock with tie trimming at the neck and waist. The skirt is circular, pleated in front, straight in back. Designed for sizes 14 to 40

FASHION DECREES FLARES BY ALL MEANS

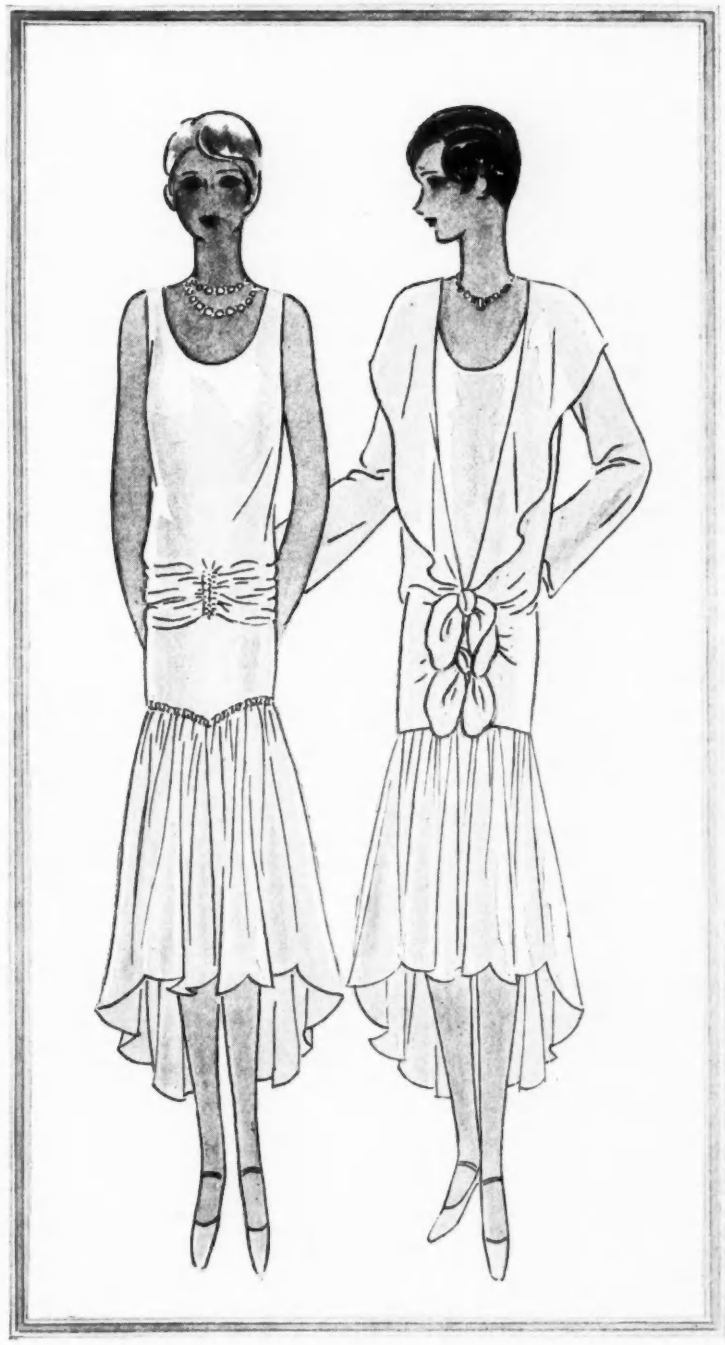


EVENING ENSEMBLE No. 9927 (Two illustrations above) The gown of this satin crêpe evening ensemble features the slim, elongated bodice and low circular flares so important in the new formal mode. Accompanying the frock is a brief casino coat, finished with a scalloped edge, shirred collar, and flaring sleeves. Designed for sizes 14 to 42

DINNER-ENSEMBLE No. 9925 (Right) For restaurant or town or country dining, the lace ensemble is perennially smart. This model has a sleeveless frock with a straight sectional skirt joined to the moulded bodice at the hip-line and falling in an uneven hem-line. The jacket is straight and has set-in sleeves. Designed for sizes 14 to 44

DESIGNS FOR PRACTICAL DRESSMAKING

TWO NEW ENSEMBLES FOR THE EVENING

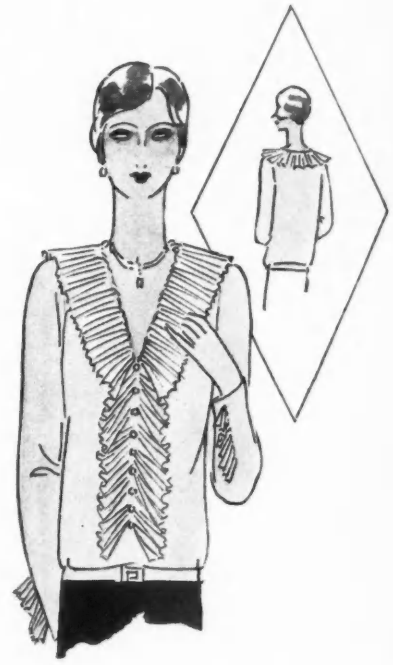


JUNIOR MISSES' EVENING WRAP No. 9932 (Left) In youthful, as well as more sophisticated, evening circles, the wrap that ends where the flare of the skirt begins is exceedingly smart. This sheer velvet one features a scarf collar joined to revers in front and tied at the shoulder in back. A straight collar also is provided. Designed for sizes 13 to 21

JUNIOR MISSES' EVENING ENSEMBLE No. 9933 (Above, two views) Shirring at the waistline is one of the important autumn fashion predictions, and the gown of this chiffon ensemble illustrates its effectiveness. Worn with this frock is the jaquette shown at the right, with a shaped collar and ties. Designed for sizes 13 to 21

DESIGNS FOR PRACTICAL DRESSMAKING

EVENING JACKETS END WHERE FLARES BEGIN



THE BLOUSE MODE IN MANY VERSIONS

JAQUETTE No. 9929 Equally smart as a jacket or an overblouse is this chiffon model with an optional circular collar and a tie closing. Designed for sizes 14 to 42

JAQUETTE No. 9929 (Right) This view shows the jacket blouse above without the circular collar. This version is fashioned of crêpe satin. Designed for sizes 14 to 42

BLOUSE No. 9930—A finely pleated jabot collar forms a flattering neckline on this batiste blouse, which may be an overblouse, as shown above. Designed for sizes 14 to 44

BLOUSE No. 9930 (Top, centre) This blouse of handkerchief linen, with a circular, crossed collar, is another version of the model at the right. Designed for sizes 14 to 44

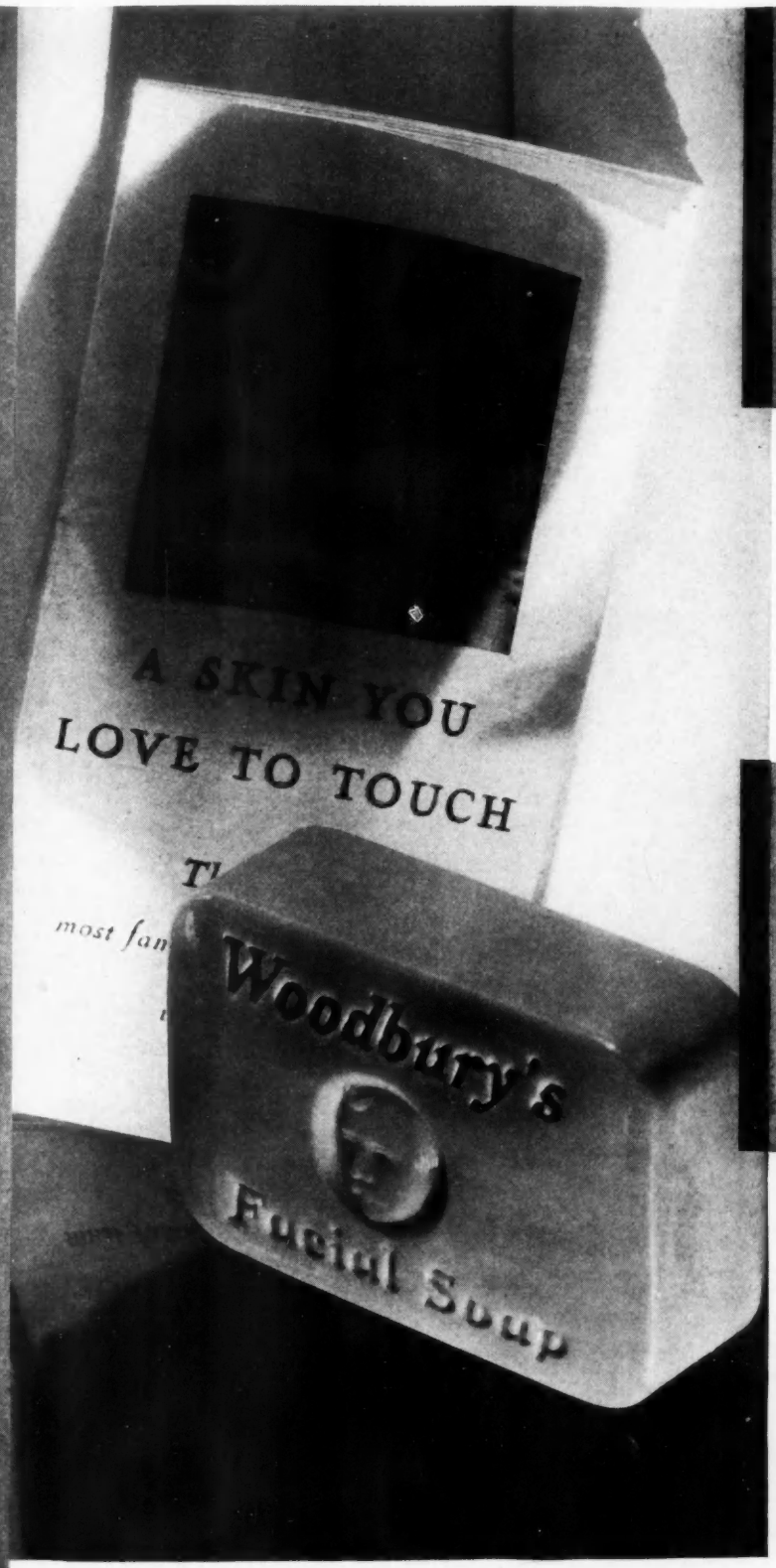
THIS IS THE SOAP

that is helping thousands of women to gain a beautiful skin

THERE IS NO NEED for you to be tormented with blemishes, acne. The famous Woodbury treatment for blemishes—will help you to keep your skin free from this trouble. Turn to page 5 of the booklet around each cake of Woodbury's Facial Soap.

ENLARGED PORES—what woman does not dread to see this change begin! Woodbury's Facial Soap will help you to keep your skin fine in texture. Faithfully follow the treatment given on page 4 of the Woodbury booklet, and see what an improvement it will make.

ANYTHING BUT AN OILY SKIN!—for excessive oiliness leads to blackheads and blemishes, besides being unbecoming in itself. Vigorous cleansing treatments with warm water and Woodbury's Facial Soap, followed by an application of ice, will help you to correct this defect. See page 8 of the Woodbury booklet.



FRESHNESS, RADIANCE, BEAUTIFUL COLOR—your skin will have these qualities if you keep it perfectly healthy and clean. Give your skin the famous Woodbury steam treatment tonight, if it seems a bit sallow and lifeless. The results will delight you. It will leave your skin soft as velvet, deliciously stimulated, glowing with life and color. The treatment is given in full on page 6 of the Woodbury booklet.

BLACKHEADS are one of the commonest, most annoying, most obstinate of skin troubles. But you can overcome them! A famous skin specialist has worked out the proper method of dealing with blackheads... Ice—hot water—and a soothing, tonic, stimulating lather of Woodbury's Facial Soap. Your own doctor will approve this treatment. You will find it on page 7 of the famous booklet, *"A Skin You Love to Touch."*

ARE you following the series of beautiful Woodbury users, chosen by John Barrymore, F. Scott Fitzgerald, and Cornelius Vanderbilt, Jr., and now running in all the magazines? These beautiful women are only a few of the thousands whom Woodbury's Facial Soap and the famous Woodbury treatments have helped to gain a smooth, clear, flawless complexion. Get a cake of this wonderful soap today! Let Woodbury's help *you* to gain *"A Skin You Love to Touch."*

Send for Large-Size Trial Set!

The Andrew Jergens Co.
1415 Alfred St., Cincinnati, Ohio
For the enclosed 10¢—please send me large-size trial cake of Woodbury's Facial Soap, Facial Cream and Powder, Cold Cream, treatment booklet, and instructions for the complete Woodbury "Facial."

Name_____

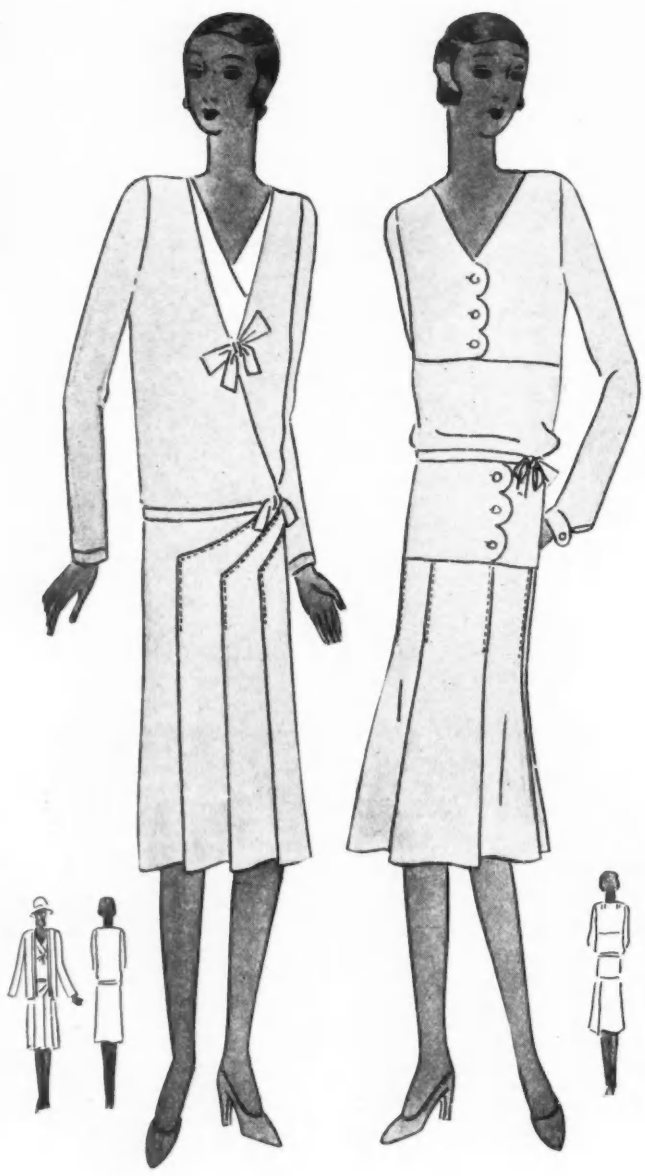
Street_____

City_____ State_____

© 1929, The A. J. Co.

SKIRTS STRESS THE IMPORTANCE OF BEING PLEATED

JACKET No. 9665 BLOUSE No. 9930 SKIRT No. 9931—This jacket and skirt are fashioned of covert-cloth and the blouse of silk crêpe. Designed for sizes 14 to 44; skirt, 26 to 38



ENSEMBLE No. 9920—(Right) A piqué vest lends crispness to this frock of light-weight woollen with a triple-pleated section; sleeveless coat included. Designed for sizes 14 to 40

FROCK No. 9926—Inserted side gores achieve a modified princesse silhouette on this frock of novelty jersey. The linen vestee with revers is detachable. Designed for sizes 14 to 44

FROCK No. 9919—(Left) The tuck-in blouse of this two-piece frock of silk crêpe has a deep yoke. The skirt, which is on a yoke, has a pleated circular front. Designed for sizes 14 to 38

DESIGNS FOR PRACTICAL DRESSMAKING

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 15 North Jefferson Street, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 98

POSED BY NAOMI JOHNSON

DOBBS - Fifth Avenue - New York

NEW YORK'S LEADING HATTERS

There is a soft air of demure charm in the Dobbs WINDSOR CASTLE *gracefully fashioned of exquisite zephyrlike* Dobbs *felt in lines of subtle beauty! A wealth of colors in every size.*

Exclusive Representatives for Dobbs Hats *in most of the Principal Cities*

Cameldown
REG. U.S. PAT. OFF.

A COAT TO GO WITH YOU WHEREVER YOU GO !

soft
sumptuous
warm

100% pure, imported Camel Wool. Styles for every form of sport and lounge wear . . . available in Natural · Cinnamon · Beaver · Navy Navy Oxford · Mist · Oxford. At your favorite shop • Tailored by

DEL MONTE-HICKEY • New York

Martinus Andersen

The scent bottles of Czechoslovakian glass are suitable for the bathroom or the dressing-table; from Macy. The Spanish eau de Cologne has a most refreshing scent; imported by Joseph Victori

ON HER DRESSING-TABLE

A MAN'S point of view upon feminine make-up is always of interest, and, when the man has spent years in studying feminine faces, it is apt to be of importance, as well. Few men have better opportunity of studying a woman's face than the man who dresses her hair, and Dumas, the coiffeur at the Savoy-Plaza, has become accustomed to regard the faces of his clients as constituting ensembles with their coiffures. Now, he has put his knowledge and observation to practical usage by assembling an excellent group of cosmetics made especially for him by a Russian chemist and by demonstrating himself his interesting theories as to the essentials of smart make-up.

Dumas's first theory is that a successful make-up is a natural make-up, and he never varies from this principle, no matter what type of person he is advising. A make-up in this salon begins with the careful cleansing of the face with a delicate cleansing cream that is very successful in penetrating into the pores and bringing out every trace of dirt. To relax tired eyes and discourage dark shadows beneath them, an emollient cream may be rubbed gently over the lids and beneath the eyes. Both of these creams are to be recommended for their smooth consistency and delightful fragrance. Next, the pores are closed with a skin tonic, the very lightest touch of finishing cream is applied, and the skin is ready for the cosmetics.

THE APPLICATION OF ROUGE

First among these is a paste rouge, which is usually applied high up on the cheeks and carried back to the hairline. It is Dumas's belief that the eyes and the lips should be made the focal points of the face, and, if the rouge were to be placed further down, the attention would be drawn to the area of colour instead of the area about the eyes. Next comes the powder, and, in applying this, an effort is made to lighten the powder as it progresses down the face. If there are any indications of a second chin or of a slight flabbiness beneath the chin, the use of a lighter powder is effective in minimizing this defect. The Dumas powders are adapted for this usage, since each variety comes in shades for day and for night, and those for night are always lighter.

In making up the eyes, only the slightest touch of eye shadow is employed, on the upper lids, just above the lashes—never beneath the eyes or between the eyelids and the eyebrows. If the brows are to be darkened, they are first touched with a bit of one of the creams, brushed with a minute brush, to keep them smoothly together, and then touched with soft pencil. After this, they are brushed again with the brush still moistened with the cream, and the final effect is of smooth natural colour. In rouging the lips, the aim is to create a naturally moist and smooth finish, not a dry and artificial line, and the lipsticks have been especially blended to accomplish this effect. Dumas himself gives these make-up demonstrations, and the preparations that are used are all available in his salon.

BIGGER AND BETTER LIPSTICK

The Tangee lipstick, which, once applied, assumes the tone of the natural colour of the lips, is known wherever cosmetics are sold. Recently, the makers of Tangee preparations have presented a de luxe version of this lipstick in gold and black enamel. These new lipsticks not only constitute a smart item of equipment, but they have the practical advantage of being made so that the used lipstick can be replaced with a refill, without purchasing a new case. Tangee powder has made its sunburn appearance in a shade described as Tangee Tan and so blended that it is in a neutral shade that can be added to one's regulation face powder in whatever amount one desires.

Those women who find a cleansing oil the most satisfactory cleanser for the face (and the number is larger than one might suppose, since such oils are excellent for use on a skin that has even a tendency towards dryness) will welcome a newcomer to this

(Continued on page 82)

Now—THANKS TO POND'S

these softer, finer tissues to remove cold cream . . . this gentler, more refreshing tonic to banish oiliness

HAVE you seen what Pond's has given you? Tissues for removing cold cream—so much softer than any you've ever used before! Skin Freshener, the gentlest that ever touched your cheeks!

Pond's Cleansing Tissues, you'll find, are the safe, sure, immaculate way to remove cold cream. Marvelously absorbent, they fairly soak up the cream and dirt.

And how much more sanitary! Now the unsightly "cold cream" rag can be banished, good towels spared! And your sensitive skin spared, too—for these snow-white, ample tissues are softer than the finest linen.

Used as handkerchiefs, in case of colds, they prevent the spread of infection. Particular housewives keep boxes of them in nursery, bathroom and kitchen in the interests of today's more hygienic living.

Pond's Skin Freshener, delicately fragrant, will also at once become a part of your daily toilette.

It's a boon to every cold cream user—for though cream has thoroughly cleansed your skin, and tissues have wiped it away, there remains a "feel" of oiliness.

This, Pond's Freshener completely banishes, leaving your skin immaculate, refreshed, cool! And does it without the least irritation. It's a mild astringent, too—reducing the pores, refining the skin.

USE THESE TWO GIFTS Pond's makes as follows:

Cleanse face, neck, and shoulders with cold cream, to flush all dirt from the pores. Wipe away cream and dirt with Pond's Cleansing Tissues folded in your hand, using two together and discarding them for fresh ones as often as necessary.

Next, soak a pad of cotton with Pond's Skin Freshener, dabbing briskly over face and neck. Leave it on for several seconds. Pat dry. Then a cream for finishing and last a dainty "make-up!"

You're ready for the day or evening now, "beautiful as sweet, and young as beautiful"—thanks to Pond's!

SEND 10¢ *for samples of these two important new Pond's preparations and tubes of the famous Two Creams—Cold and Vanishing.*

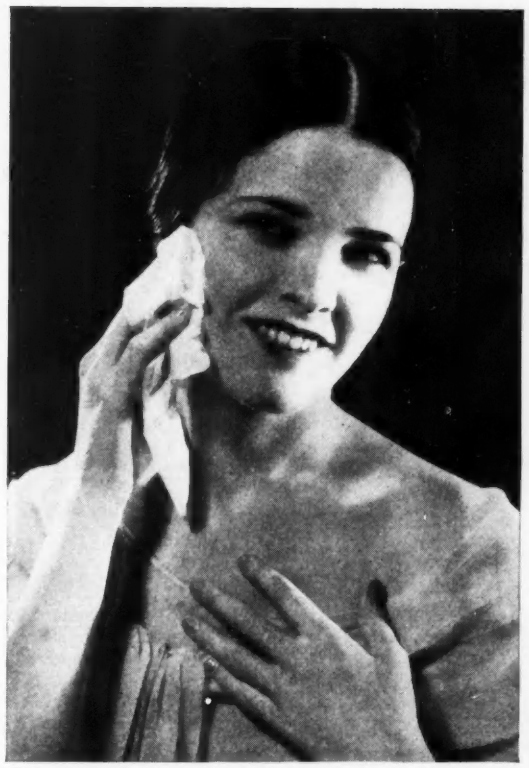
POND'S EXTRACT COMPANY, Dept. S
110F Hudson Street . . . . New York, N. Y.

Name_____

Street_____

City_____ State_____

Copyright 1929, Pond's Extract Company



Fold tissues over hand, remove cream gently . .

Soak cotton with Freshener, pat on briskly . .

POND'S CLEANSING TISSUES

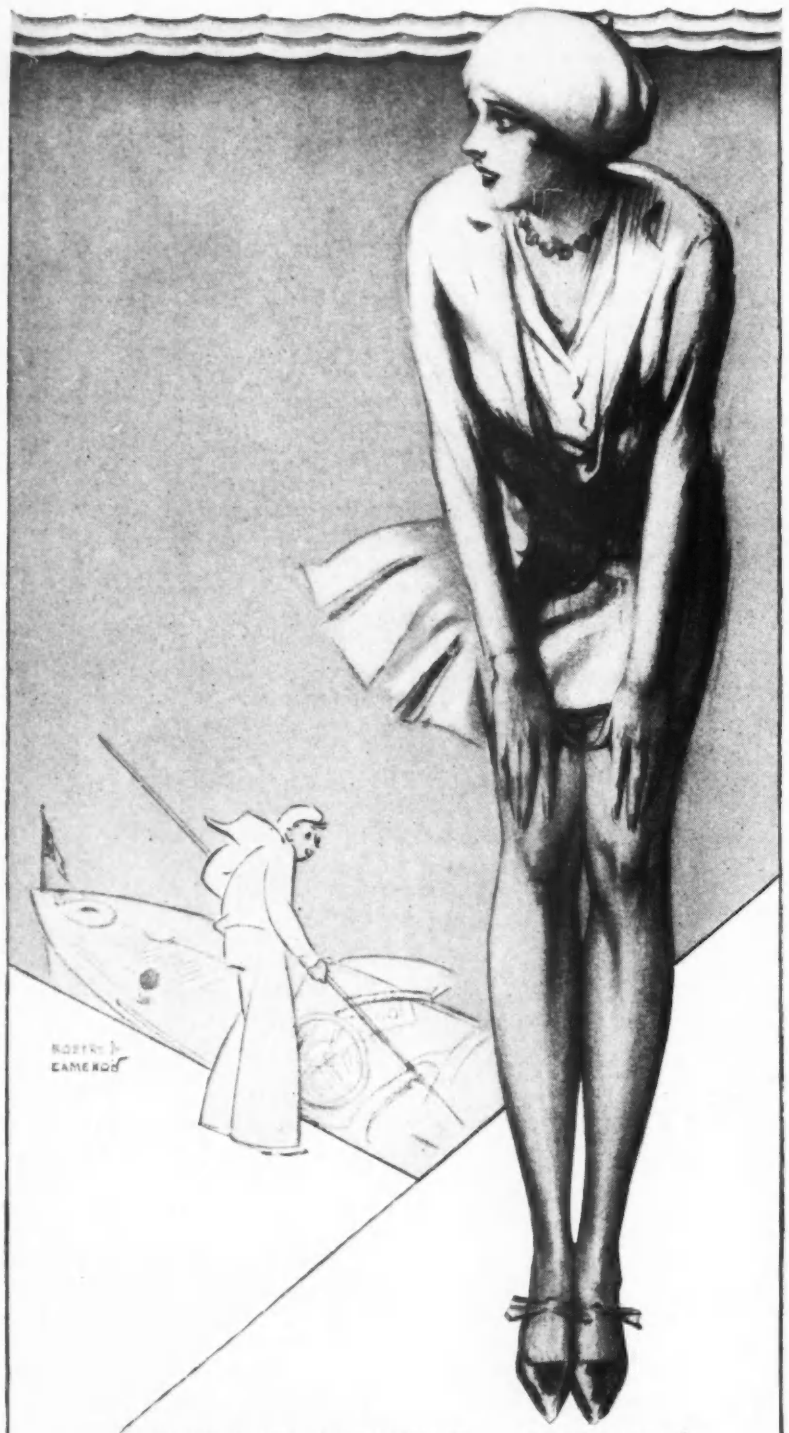
. . indispensable to remove cold cream after cleansing . . economical, hygienic

Ample, absorbent, Pond's Cleansing Tissues are fine enough for the most sensitive skin. They absorb oil and moisture instantly. Use and throw them away! No more insanitary cold cream "rags," no more good towels ruined. Useful as handkerchiefs for colds and in a dozen other ways. In dainty boxes, 25¢, 50¢.

POND'S SKIN FRESHENER

. . essential to banish oiliness after cold cream cleansing . . tones, refines

Bracing and refreshing, Pond's Skin Freshener used after your cold cream cleansing, leaves your complexion deliciously cool and smooth, ready for finishing cream and powder. This fragrant skin tonic refines the pores, tones the skin, keeps it young, firm and fine-textured. Bottled with smart, convenient screw cap. 50¢, $1.00.



DECORATIVE HEMS!

Even to its decoratively stitched hem Bijou Hosiery carries its touch of individuality. Silken threads of exquisite richness give a radiance that does not leave as time slips by. Some say Bijou Hosiery leads "a charmed life" — but it's only because quality and careful workmanship play such an important part in its creation. *Bijou Hosiery Colors by Grison of Paris.*

Bijou
"The Jewel of Hosiery"

BLUE LINE HOSIERY MILLS, Inc. 267 Fifth Avenue
New York Office and Salesroom Mills, Denver, Pa.

PARIS AT ITS BEST

(Continued from page 39)

It was then raining every day in Paris, and that is why black appeared the law of the universe. Lady Abdy went out to lunch in a black crêpe de Chine dress with a shoulder cape, from Chanel, and a black straw hat from Reboux, with the brim turned up high off the forehead. Mademoiselle de l'Espée, hurrying to a late tea-party, looked very trim in a black-and-white ensemble from Germaine Lecomte, with a tucked-in blouse and a cleverly cut cardigan, without much length. The Agnès hat, a close turban in shiny straw, twisted in two points at different angles, is a success of the season. The Duchesse de Lévis-Mirepoix and the Marquise de Lambertye were among the first to wear it; also, the Comtesse Bernard de Castéja and the Comtesse Charles de Polignac.

Unquestionably, the dark, semi-tailored, three-piece ensemble, with or without a touch of white or colour, is the most popular and practical costume for cool days in town. You must have seen, in New York, the black-and-pink or navy-and-pink three-piece Chanel ensemble. It is the soft dressmaker suit, lined with rose angora jersey to match the blouse. Mrs. Corrigan, Lady Londonderry, and her daughters were all seen wearing it while lunching together, one day, thus giving new proof of Chanel's ever-strong popularity. The next day, Mrs. Corrigan, invited by the Duchesse de Doudeauville, found herself dressed exactly as the beautiful Vicomtesse de La Rochefoucauld; both were wearing the smart dark blue surah coat with the blue-and-black foulard frock.

And here is a point that comes to my mind—smart women, except for a huge or very formal party, always dress according to the weather. Weather does not mean merely warmth or cold; it also means light and shadow. On a grey or pouring afternoon, choose black or dark blue; on a shining day, vivid, brilliant colours.

DISTINGUISHED DETAILS

The Marquise de Paris, on her way to a big sale of pictures and furniture at the Hôtel Drouot, was perfect in her costume from Augustabernard. Over a black mongol crêpe dress, she wore a three-quarters length crêpe coat, hemmed with silver fox. A felt hat, carefully shaped by Lucienne, from Reboux, made her look like a delicate flying swallow, and she wore her diamond watch, no longer disguised in a platinum bracelet, but pinned on her dress, a little below the left shoulder. Pendant brooches—there is no doubt about it, my dear—are coming back into fashion.

Another strange thing is happening. The silver fox, though still a cherished feature of the wardrobe, is no longer the inevitable adornment of feminine shoulders. The skins now seem to be used for bordering jackets, sleeves, and hem-lines. Perhaps, the importance given to plain or three-coloured crêpe and chiffon scarfs explains this. Along with this change, I find the new day neck-line much softer. Scarf collars, whether made on the dress or on the coat, contribute to this effect, and lingerie touches appear now and then.

The three-quarters length coat to match the dress has a particular affinity this season with the printed dress, and the pretty Madame Jérôme Preston is a charming picture, freshly turned out in a tiny flowered beige, black, and yellow dress and shorter coat, from Chanel, that seems cooler because of its lack of fur. Some of the loveliest printed ensembles are from Molyneux, and I have seen a great many of them around town. Now that the heat is so great, even the light printed jacket seems oppressive, and one notices the shoulder cape, the scarf collar, or the cape scarf as a finishing touch to plain and printed crêpe dresses.

The Hon. Mrs. Harmsworth has chosen this type of dress, with a scarf cape, in a lovely beige-and-green leaf-pattern print, fashioned for her by Augustabernard. Mrs. Harmsworth's exquisite taste has taught me several good points: a printed dress, which is appropriate only on a warm summer day, calls for a wider hat. And that reminds me that hats are becoming more complicated. Even those with wide brims are of pliable straw that is twisted and folded into entrancing lines and shapes, but almost always turned high off the forehead. Brown kid pumps are smarter with these dresses (perhaps, because they are more delicate) than the equivalent in brown lizard. Day gloves, by the way, even with full-length sleeves, are longer than ever; even elbow-length gloves, a gracious expression of the mode, are being worn, always slightly wrinkled over the wrist.

THE CHIC OF GREEN

Green is the best colour just now, and I am so glad, for I have always adored it. Mrs. Harmsworth's costume pointed that out to me, and, at the races, the really excellent prints were in white and green or black, white, and green. At Longchamp, the Comtesse de Sainte-Croix kept to a black-and-white print, but her hat was green and black, her jewels green. Mrs. Harrison Williams and Madame de Gainza seemed to have sensed the rightness of green when they chose Chanel's green tweed ensemble (No. 322).

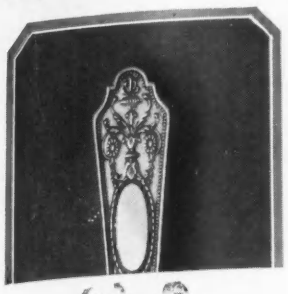
Between the tennis matches at the Stade Roland Garros, I noticed Miss Helen Wills, drinking orangeade, dressed in a two-piece almond-green crêpe suit. Borotra, you know, chose the great tournament week to give his annual ball, at which Madame Marthe Letellier looked so beautiful in white satin embroidered in gold.

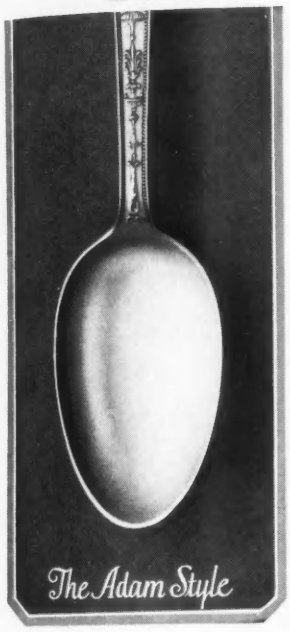
The special train that left Paris for the "Tour in Spain," organized by Monsieur and Madame Citroën, for the opening of the Barcelona Exposition, was really the most amusing salon in Europe. The Marquise de Polignac was there, dressed by Lelong, and the Marquise de Jaucourt. Madame Citroën wore a brown tailored suit and a brown-and-green scarf (a very new colour combination), with a supple brown felt hat turned off the forehead, faced with the same brown-and-green material. The Baroness Snoy also wore a brown tailored suit, with a brown-and-white foulard blouse and a natural straw hat with ribbons in several shades of brown.

The evening dresses worn in Barcelona were very striking. Although the Queen and the ladies in waiting wore nothing but black, because of the national mourning, the right amount of colour was supplied by the splendid court uniforms. I hear that Worth had a great success with his beautiful mannequins and his white faille dresses. White satin, white chiffon, and white lace, often opal-tinted, are lovely for dining or dancing.

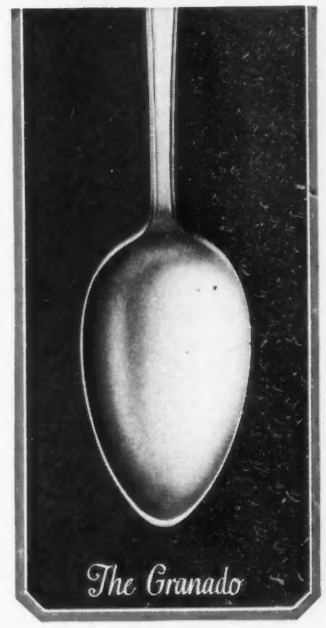
Oh, dear, I must stop. Think how long these pleasures take to describe, but how exciting and short they are while one is living through them!

L. d'A.





Choose YOUR STERLING *as you would choose a home!*



DAYS and months, often years, go into the planning of a home. Gardens and gables, floors and flowers, a thousand and one all-important details must be studied and discussed, arranged and re-arranged, so that eventually a fine harmonious whole may be achieved.

For, after all, a home is scarcely a passing fancy. Usually, it is the choice of a lifetime, and as such, should be a unified expression of your own ideas and desires—a lifelong setting for your own particular personality. Each chair, each table, each meticulous appointment should reflect the spirit of your home—should harmoniously merge into the lovely ensemble you so carefully plan.

Your silver tableware, particularly, must be chosen with exacting care, for Sterling, too, is the choice of a lifetime. It must be of lasting design and fine craftsmanship, obviously. It must be of perfect balance and generous weight. But over and above that, it is important that your Sterling Tableware be so designed that it blends with and enhances the dining-room surroundings in which you will enjoy so many delightful hours.

No matter what the spirit of your dining-room—Colonial, Early English, Georgian, Pennsylvania Dutch, Mediterranean, Modern American—there is a pattern in "TREASURE" Solid Silver which will harmonize perfectly. Each "TREASURE" pattern is inspired by the lasting beauty of exquisite period design. Each is authentic in feeling, modern in execution. As for craftsmanship—the immortal Paul Revere, himself a silversmith of glorious repute, would indubitably approve the faithful workmanship of "TREASURE" craftsmen.

A letter, telling something of your choice in dining-room decoration, will bring prompt descriptions and illustrations of a Sterling Service in perfect keeping. Also the name of an excellent jeweler near you who can show you these lovely "TREASURE" patterns in actual silver. Write us to-day—there is no obligation.

ROGERS, LUNT & BOWLEN CO., *Silversmiths*

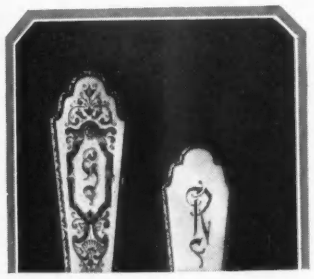
Creators of Distinctive Tableware

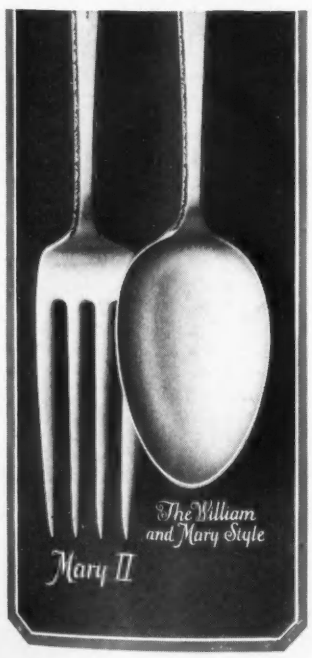
GREENFIELD, ✓ ✓ ✓ ✓ MASSACHUSETTS

Member of the Sterling Silversmiths Guild of America

"Treasure" Solid Silver

STERLING 925/1000 FINE





How much sun can YOUR *skin stand without* SCORCHING ?

EVERYWHERE—this is a sun-worshipping year. Backs, legs and arms are exposed as never before—to say nothing of faces, necks and hands. All the world has gone in for sun-tan. But—woe to you of the sensitive skins! Instead of acquiring the much-to-be-desired golden tan, your skin has a way of becoming unhappily red and blistered. For you, Hinds Honey & Almond Cream does double duty. If your skin is already sun-scorched—blistered—painful—smooth on Hinds Cream as soon after exposure as possible. Almost immediately it will soothe your burning skin—make it cool and comfortable again. This is the emergency use of Hinds Cream for sensitive skins—one well worth remembering.

But—it's so much better to protect your skin in the first place. *Before* ever exposing yourself to the hot rays of the sun, smooth fragrant, almond-scented Hinds Cream on your neck, shoulders and back, on your arms and legs. Smooth it in well—and generously. The Hinds Cream on your skin tempers the action of the sun just enough to permit you to acquire a glorious tan without the painful interlude of sunburn.

Hinds Cream protects from all exposure

IT SAVES your skin from sunburn and sun-scorch, and from the harsh exposure that takes away its freshness and youth. However—if the damage has already been done—the magic touch of Hinds Cream will help your skin to become radiant and silky smooth again.

Wind, dust and dirt, too, are deadly enemies of youthful skin. But smooth, soothing Hinds Cream will protect your skin—prevent it from ever losing its freshness. This cooling cream is so light, soft and thin, that it seeps gently into the skin and is absorbed gratefully—and it doesn't clog the pores.

The secret is to use it often

USE it before going out into the glaring sunlight—smooth it on at night to freshen your skin while you sleep—rub it into your hands each time after washing them. See how much smoother, silkier and lovelier your skin will seem even after a few days' trial—tho', of course, it is the steady, persistent use that brings real results. Send for a generous sample bottle.

"Lehn & Fink Serenade"—WJZ and 14 other stations associated with the National Broadcasting Co.—every Thursday at 7 p.m., Eastern Standard time; 6 p.m., Central Standard time.

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HINDS *Honey & Almond* CREAM

REG. U. S. PAT. OFF.

LEHN & FINK, Inc., *Sole Distributors*
Dept. 549, Bloomfield, N. J.
Please send me a free sample bottle of HINDS Honey & Almond CREAM—the protecting cream for the skin.

(PRINT NAME AND ADDRESS)

Name .....

Address .....

This coupon not good after August, 1930
Lehn & Fink (Canada) Limited
9 Davies Avenue, Toronto, 8
(Mail coupon to the *Bloomfield* address)

ON HER DRESSING-TABLE

(Continued from page 78)

somewhat limited branch of beauty preparations. This is the Nina cleansing oil, an item in the Produits Nina group, a bland and soothing preparation that is very efficacious as a cleanser and leaves the skin noticeably softened after its use.

The essential qualities for a good toilet soap for general use are purity and ability to cleanse thoroughly and easily. Furthermore, it should have a clean, not too highly perfumed fragrance, and it is pleasant to find such a soap at a moderate price. "Camay," a new soap from the manufacturers of Ivory soap, exactly meets these requirements. It is made in smooth white cakes that produce a soft lather, and its fragrance, which is merely clean smelling when it is in the cake form, acquires a faint and very pleasant scent when it is in contact with the skin and water.

The demand for a good sifter vanity case is ever increasing. Lupé has supplied one practical answer to this quest in the form of a case of burnished, gold-finished metal with a spiral disc over the loose powder. A tap of the fingers brings to the surface of this disc just the amount of face powder that is required for each powdering. With this arrangement, there is no caking of powder, and the shower of powder dust that often occurs when loose powder is employed is avoided. The plain versions of this case appeal more generally to the conservative minded, although there are some modernistic models with the spiral repeated in colour on the cover.

The four items that are described above are available at the toilet-goods counters of department stores and at some other shops in many cities throughout the country.

A GUIDE TO CHIC

(Continued from page 64)

that is, length that is smart and not merely a concession to the years, with no regard for fashion. A circular cut that is all around, not too full and rippling, gives opportunity for flatness where it is needed, fulness where it treats the figure kindly. Three-quarters length coats give a feeling of height and slenderness. And each of the other details may add its touch of softness and becomingness.

The return of dressmaker details is something the older woman should welcome with enthusiasm. They demand far less of the figure than the boyish, over sports-like mode of recent seasons. But this enthusiasm should not carry her away from simplicity Softness need not mean fussiness. This is the great temptation of the older woman—too much detail, to conceal some real or imaginary defect.

Occasionally, one sees an older woman who persists in wearing ingenue clothes, in the belief that they will make her appear youthful. The absurdity of this is too obvious to need comment. But this mistaken and slightly ridiculous figure is seen in far fewer numbers than the woman who goes to the opposite extreme—who wears clothes designed frankly and unflatteringly for the matron. Drab colours, grimly durable fabrics, lines that add age rather than grace are no more appropriate than gayer well-chosen colours, soft materials, and smart lines.

CLOTHES FOR MATURITY

The best-dressed woman of middle-age is the woman who chooses most discriminatingly from among the current models those clothes that best become her and are best adapted to her life. (And this might be said of any other age, as well!) Long lines will be her choice, if she is inclined to be overweight, and she will wear the less conspicuous colours and prints in small designs. Her evening gowns will have little capes, if her arms are not slender, or she will wear accompanying jackets. She will, in fact, take advantage of every flattering fashion and reject those not adapted to her needs.

The costumes shown on pages 64 and 65 show a wardrobe chosen with these facts in mind, for a woman no longer very young. The black crêpe roma afternoon dress, at the left in the group, has taken advantage of several gracious details of the mode. The deep V neck-line gives a feeling of length and slenderness to the throat; its long, well-placed side fulness adds height. And its colour—black—is always appropriate to maturity and always smart and becoming when lightened by means of well-chosen accessories.

SLENDERIZING WRAPS

No less carefully selected are the three wraps—the tweed top-coat, the cashmere broadcloth coat of the ensemble, and the velvet evening wrap. Each one avoids bulkiness with great skill and with no suggestion of severity. The pink-beige satin blouse that combines with the Patou cashmere broadcloth coat and skirt is draped at the hip-line in a manner that is flatteringly slenderizing, and this may be said, also, of the jacket that completes the printed silk costume. And the Paquin evening gown has both the elegance and the dignity that should be a part of an older woman's evening costume.

These costumes, appropriate though they are for a woman well past youth, are no more suitable than many others to be found on Vogue's pages. Frequently, our readers write us that we do not show enough "matron's clothes." But it is that very "matronly" look that we urge these women to avoid. We show costumes in every issue that are as chic and as correct for them as for a younger woman. We do not always have space in which to point out just which is right for which type—but the reader who studies Vogue carefully and becomes fashion wise will recognize those models that will best become her—not as an older woman, but as a woman who, like every one else, has special requirements as to figure, colouring, and general type. They will be no less charming than more youthful styles. It is probable, in fact, that they will be more charming. For nowadays, the smartest, most gracious, most interesting, and most significant figure in any gathering—whether it is a brilliant dinner, a business conference, or an intimate party—is apt to be an older woman.

Outdoors adored . . . . indoors ignored

OUTDOORS they adored this gay Philadelphia girl. She was continually surrounded with admirers. But indoors it was another story. She was hopelessly out of things.

The truth is that her trouble which went unnoticed in the open, became instantly apparent in the drawing room.

No intelligent person dares to assume complete freedom from halitosis (unpleasant breath). The common social fault.

Surveys show one person out of three is an occasional or habitual offender. This is due to the fact that odor-producing conditions (often caused by germs) arise constantly in even normal mouths.

The one way of keeping your breath always beyond suspicion is to rinse the mouth with full strength Listerine every morning and night and before meeting others.

Being a germicide capable of killing even the Staphylococcus Aureus (pus) germ in 15 seconds, full strength Listerine first strikes at the cause of odors, and then, being a powerful deodorant, destroys the odors themselves. Yet it is entirely safe to use. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

LISTERINE

People who know ... and are known take the French Line

People who know their Europe as well as their America and ships that ply between... who commute across the Atlantic... who set the pace and make the fashions for the smart international set... People who have been everywhere... but don't talk about it... People who couldn't bore you... wouldn't be bothered impressing you... casual, amusing, lightly critical, recognizing their own kind at a glance... These are the people who never consider anything less than a French Line crossing. -:- Food?... Paris itself couldn't better it. -:- Service?... Perfection, highly personalized. -:- Seamanship?... A Breton tradition for centuries, a trade practised for years on the lesser ships of the French Line be fore one is counted worthy to serve on those Weekly Express Liners, the "*France*," the "*Paris*" and the "*Ile de France*" that provide the shortest route to Paris, via Havre, calling at Plymouth for London.

French Line

Information from any authorized French Line Agent or write direct to 19 State Street, New York City

French Line Officers and Stewards Converse in English

DISCOVERIES IN CHIC

(Continued from page 60)

to be found in almost any department store, in great variety. Closet shelves can be made infinitely attractive by the simple method of using coloured thumb-tacks to hold pleated rufflings made of glazed chintz edging, printed and bound in solid colours or entirely in solid colours. Plain glazed chintz should be used on the shelves themselves, to get the best effects.

WHITE VASES

White vases have become as prominent an accent in the modern room as white flowers, and, in any room, they bring an air of freshness and charm. At the moment, they are the smartest flower containers to be found. Rena Rosenthal shows innumerable variations, many of which are of French white porcelain, from Primavera. One delightful oval bowl, resting on a base of receding steps, would be charming for a small dinner-table. Huge crackled ware pottery globes look as if they were waiting for masses of white stock or hollyhocks. For the more thrifty shopper, this same shop has German pottery vases, white, of course, which have delightfully modern raised motifs. One very smart Long Island woman bought eighteen of these vases, proving that our enthusiasm is not unwarranted. Lord and Taylor, too, has an amusing collection of white pottery vases, one group of which was inspired by machinery. One bowl rests on a cog-wheel; a vase has a block as its base; a group of graduated vases simulate oil cans; and the skyscraper vase emphasizes the modern feeling. This same shop has an equally unusual group of glassware inspired by a visit to a chemist's laboratory. This vogue for white is causing the traditional red flower-pot to lose caste, since flower-pots, too, have been developed in creamy tints. The Arts and Crafts Shop has an interesting assortment.

FOR THE FOYER

The elevator foyers of most apartments are dismally uniform, and here is where wrought iron-work can be used to good advantage. If the foyer is dark, a grill table with a glass top on which is placed a bowl of white flowers or a hanging wrought-iron stand with shelves for flower-pots looks extremely well. Pottery wall pockets, too, may be filled with flowers and used effectively here, and, if the foyer is not too small, a tiny wall-fountain is a refreshing detail. Mrs. Wiltbank, at Madison Avenue, has an attractive variety of these wrought-iron gadgets.

TO DO ONESELF

To return to the subject of individual achievements, we learned of a young girl, who, having taken an unfurnished apartment and being without any furniture, set about collecting some from shops, relatives, and kind friends. When she took stock of her possessions, she discovered that among some fine early American pieces was a flagrant hospital screen, covered in the most blatantly sick-room chintz and painted white. This seemed doomed to the junk pile until she unearthed some old map chintz at Macy's. She re-covered the screen with this and then gave it a well-deserved place of honour in the living-room, to hide the swinging door to the kitchen. Of course, if it had been a paper screen, she might have cut modernistic designs from sheets of gold or silver paper, pasted them on, and used the screen to brighten some erstwhile gloomy corner of her room. This same young lady had a handsome, but sombre, china cabinet which inconspicuously occupied a place in her dining-room. Its design was so fine that she decided that some attention should be drawn to it, so she performed a triple process on the panels of the wooden doors—pasting, lacquering, and shellacking some old French prints, which succeeded in giving the once-melancholy cabinet an air of great charm and which, incidentally, were easily cleaned with a damp sponge.

PAINTED FURNITURE

The gaunt forms of unpainted furniture at Macy's hold surprising possibilities. Of course, every one knows that modern pieces (some of which are extremely nice looking) can be painted a gleaming black with professional-looking results, but black furniture, besides being hard to place, is rather too gloomy for persons of ordinary optimistic natures. And what can be done with those pieces of more antiquated design? After scheming, plotting, and poring over the charts and results of innumerable species of paint, Vogue discovered that there is an excellent kind of lacquer in this shop which dries in the brief space of four hours and gives a splendid finish to those gay little stands or small tables that look best in bright colours. For larger pieces that are at their best in not-too-glossy browns, there is a painting process that is not elaborate and that looks very well when completed. First is applied a varnish stain, preferably the one called "dark oak." This is wiped off after five minutes, and clear, colourless shellac is put on. When this is dry, it is merely a matter of vigorous waxing to have one's efforts attain really finished results. The narrow dressing-tables, which take up very little space but conceal an extraordinary amount of room behind their skirts, need not be stained or painted at all, but merely covered with chintz and a glass top.

A TRIANGULAR BOOK-CASE

To the one who possesses a strategically placed staircase, with banisters and balustrade serving only the purpose of supporting each other and of safety, we suggest doubling its utility by building a triangularly shaped bookcase underneath, stretching from the balustrade to the floor. This, of course, would be too difficult an operation for an amateur—a cabinet-maker would have to lend his services.

As a last word, may we say that attics and cellars are too often merely waste space forgotten by their owners? They really have endless possibilities as guest-rooms, sitting-rooms, studies or studios, as game-rooms, bars, extra servants' rooms, tavern rooms—and so on, through the usual, if often neglected list.

PACKARD

Willing years of patient artistry are often gladly devoted to a single piece of rare and exquisite lace

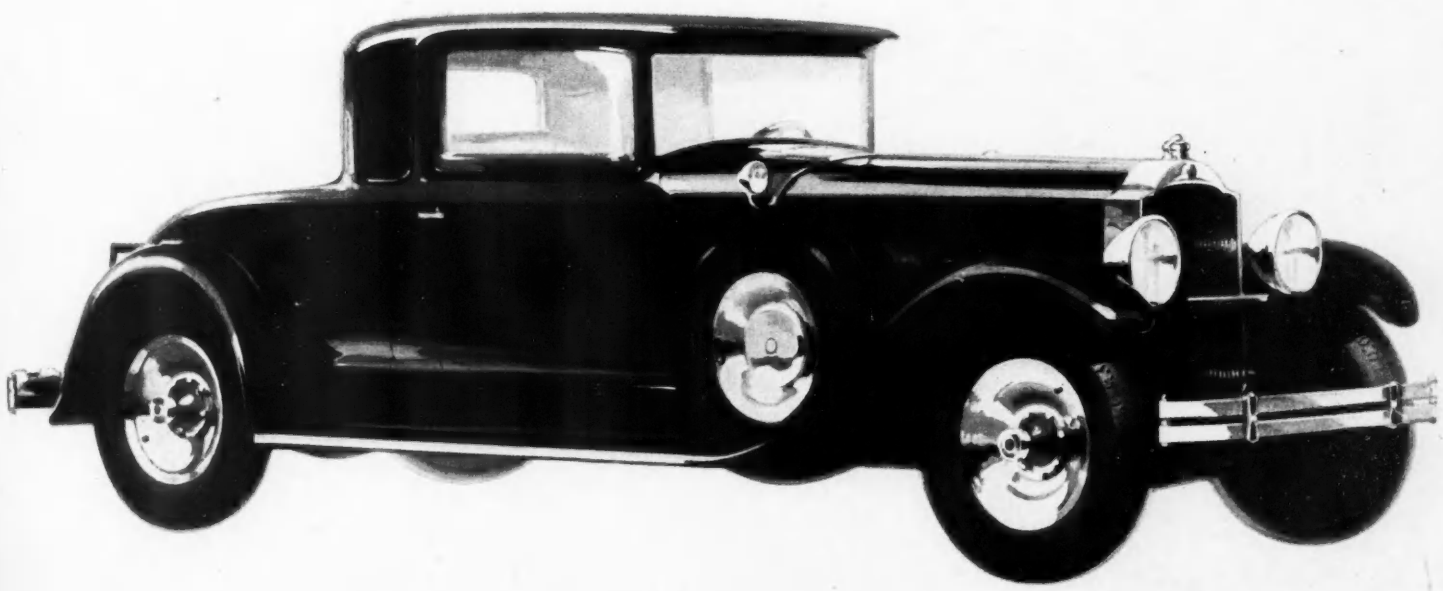
Quality craftsmanship is a generation-old ideal at the Packard factory. There skillful and highly trained workmen are aided by the most advanced methods and specialized machines to accomplish their best.

Packard artisans take pride in their work. So into the building of every Packard car goes a subtle something not to be measured by gauges, or weighed by scales—yet no less important than fine materials and expert engineering. It is the keen interest of the true craftsman in handiwork well done.

For in the Packard plant *quality* is the output control, *not cars per day*. "How well?" is the keynote of Packard policy, not "How many?"

In such an atmosphere of quality tradition Packard workers have found that personal ideals of excellence in craftsmanship are encouraged, not sacrificed—and Packard has found that finer cars result.

ASK THE MAN WHO OWNS ONE



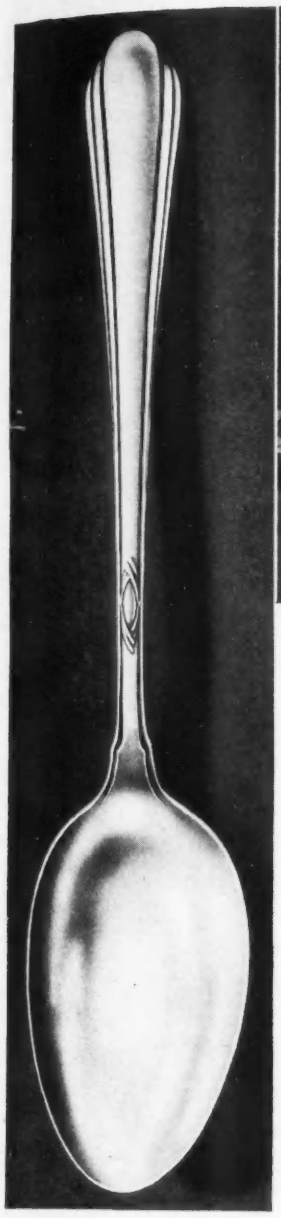
A CHARMING Chippendale mahogany group.... over the buffet, an ornamental bell shaped mirror with antique gold carved wood frame.... exquisite Crystal Girandoles....a Chinese Ginger Jar....an oriental Indian Rug....a dining room of grace and dignity.

W. & J. SLOANE

Fifth Avenue at 47th Street---New York

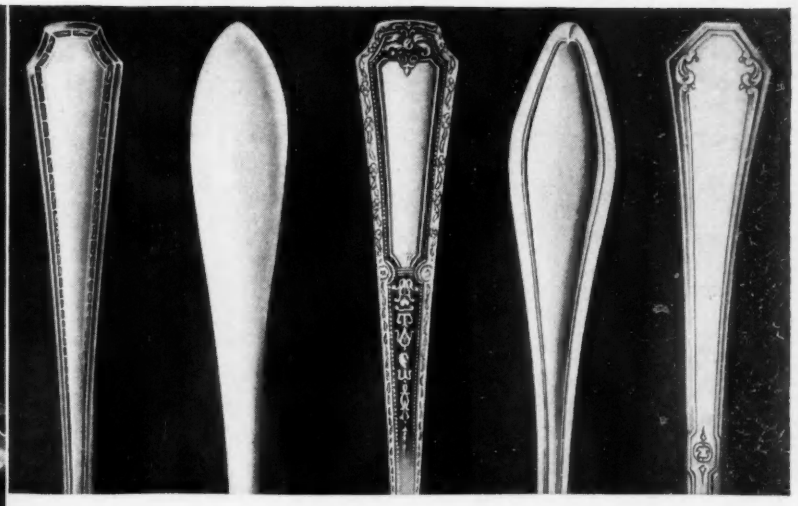
WASHINGTON · LOS ANGELES · SAN FRANCISCO

INTERIOR DECORATION....HOME FURNISHING COUNSEL



The Lady Diana
Newest of Sterling Patterns

The Lady Diana Tea Set



Lady Constance La Fayette Louis XIV Mary Chilton Lady Mary

LET *Emily Post** HELP YOU PLAN YOUR WEDDING!

What are the most fashionable hours for the newer weddings?

What should be served at the wedding breakfast, or supper?

Is it smart to display one's wedding gifts?

Should your silver be marked with your maiden initials or with your married initials?

How should a bride choose her Sterling pattern?

These are only a few of the dozens of questions Mrs. Post answers in her new little book, "Bridal Silver and Wedding Customs." We feel sure you will want a copy for reference as you plan your wedding.

We naturally assume that you are go
not only because such authorities
but because *only* Sterling is
and *only* Sterling is tru

When you are re
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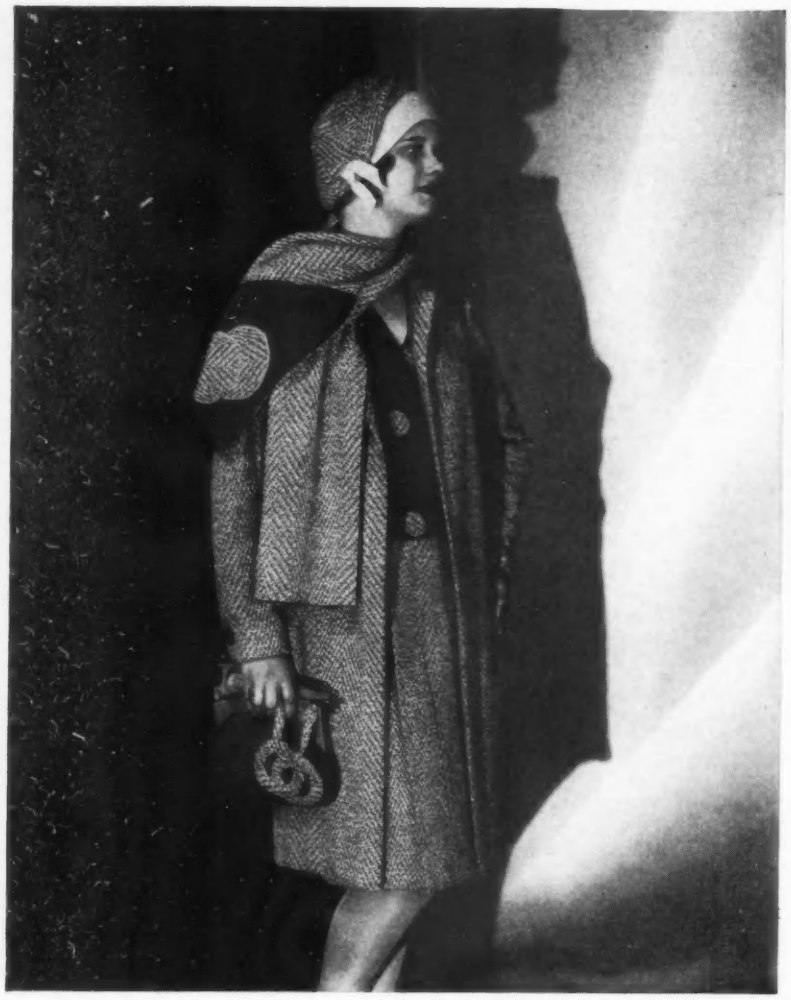

A traveling ensemble by Davidow

pun. Available

y.

Cleveland claims one of the most successful of Little Theatres—with a new modern building, one room of which is shown above

THE LITTLE THEATRE

(Continued from page 61)

masculine, aid from Thomas H. Dickinson—were launching the Wisconsin players. Back East again, Jessie Bonstelle was managing America's first municipal theatre at Northampton and laying in a supply of devastating experiences to hearten her through the early days of the Civic Theatre which she now heads in Detroit. A little later, you find Beulah E. Jay fighting bravely, if not always wisely or successfully, for Shaw and Maeterlinck, for H. M. Mencken's first play, and the expressionists' first scenery.

Turn to New York, and the record of woman's influence in the newer theatre becomes encyclopaedic. When Helen Westley was agitating the Washington Square Players, Helen Freeman was making her beautiful and baffled gesture towards the Nine O'Clock Theatre. If the Washington Square Players were at least half-masculine in their beginnings, the regnant Theatre Guild, which has risen on their foundation, confesses a feminine ruler in Theresa Helburn. And, if the Provincetown Players began with a more or less equal partnership between George Cram Cook and Eugene O'Neill on the one hand and san Glaspell and Edna Kenton on other, it has been the untiring ion of a single woman that has at creative playhouse still open r Fitzgerald. And in one his- tre—historic, alas, in a too se, for its doors are now nan and only woman cre- d, and guided: the Neigh- house of Irene and Alice nes Morgan, and Helen this theatre died—a peated in itself the the movement from creative urge clear ion, and through the to repertory—Eva red to crown the r playhouse with heatre where she

EERING

he newer dra- themselves to- the growth of t out three or social and scholastic acting societies, and there remain perhaps two hundred ventures that do steady, consistent producing, staging five to twenty-five plays a year for audiences ranging from a thousand to ten thousand people per play. Almost all of these theatres have arisen from the desire of women—far more than of men—to act upon the stage in worthy plays or to give such plays to their communities. Every one of these theatres finds it much harder to cast the male rôles than the female. Most of them are officered by women.

In the most successful, the pioneering fervor of woman has been supplemented by man's sound and experienced sense of finance and organization. The thriving New Orleans venture, Le Petit Théâtre du Vieux Carré—which plays in English, but takes its name, as well as its handsome nest of buildings, from the old French quarter—is the spiritual child of Mrs. J. Oscar Nixon, its president. But it has reached its present sturdy growth through the far-sighted policies of Harold W. Newman, chairman of the board of governors. Mrs. Nixon gave it life through the Drawing-Room Players of 1916, but Mr. Newman came into the group when they had an auditorium seating only one hundred and eighty-four people and not many more than enough members to fill it, and he has seen it grow into a one-hundred-thousand-dollar plant with thirty-five hundred members and a long waiting list.

VISION AND DEVOTION

Masculine acumen like Mr. Newman's is not so plentiful in the little theatres, but Mrs. Nixon's vision and devotion are repeated everywhere. If you go to the Pacific Coast, you see Alice Brainerd nurturing the Berkeley Playhouse, and Mrs. H. A. Everett and Mrs. Robert A. Millikan guiding the Pasadena Community Playhouse. Down in Texas, the subscribers to the Dallas Little Theatre remember all that Mrs. R. E. L. Knight, junior, did to carry the project through. Up in Columbus, Ohio, the masculine president of the Players Club—now secure in an efficient thirty-five-thousand-dollar playhouse — recalls

(Continued on page 88)

Still lovely looking at tea time

—but suddenly his interest was gone!

You never can tell when a temporary deodorant will cease to protect you . . .

BETTY knew she was glorious looking as he drove her to town for a day of shopping. He'd been so eager for her promise to tea with him!

And now at tea time—though she was still exquisite to look at—some unaccountable thing had happened. He was no longer enthusiastic. What could it be?

If someone had only told her that "you can never tell when a *temporary deodorant* will cease to protect you!" Only by the regular use of Odorono, which was developed by a physician to check perspiration, can you be certain of *continuous protection.*

Why Odorono Gives You Continuous Protection . . .

Odorono keeps the underarm dry and fresh at all times by checking perspiration in a safe way.

It is in the closed-in portions of the body that perspiration causes odor and leaves ruinous stains. Odorono checks perspiration in these places and directs it to more exposed surfaces where evaporation occurs more quickly.

Because a doctor made Odorono for his own use, women in every country have for years felt safe in using it.

Odorono Regular Strength for twice a week use. And the new Odorono No. 3 Mild (colorless) for sensitive skins and frequent use, and for the occasional need everyone has for something to use in the daytime or in an emergency, 35¢, 60¢, and $1.00. The delightful Creme Odorono (deodorant) 25¢.

Odorono Regular Strength (ruby colored) keeps the underarm dry and smooth with two applications a week, used the last thing at night. Pat on freely after bathing. Do not rub in. Allow plenty of time to dry before putting on night garments.

The new Odorono No. 3 Mild (colorless)—for sensitive skins and for frequent use. Use daily or every other day. Night or morning. Pat on freely after skin is bathed. Allow plenty of time to dry before any clothing touches the skin.

NEW 10¢ OFFER: **Mail coupon and 10¢ for the complete underarm toilette; samples of Odorono Regular Strength, the new Odorono No. 3 Mild and Creme Odorono. (If you live in Canada, address P. O. Box 2054, Montreal.)**

The Odorono Company, Inc., Dept. K-8, 191 Hudson St., New York, N. Y.

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Eleven Clubs *that Swing as One*

ABOVE you see an exemplification of the golfer's dream . . . eleven clubs that swing as one . . . a set wherein each club has an identical "feel" because of the same effective *swinging weight.*

Only in MACGREGOR *harmonized* sets has the idea of "matching" clubs been carried out to the nth degree. These are built in definite *mathematical* relationship. This is accomplished not by eye or weight or guess . . . but by known *mathematical* calculation.

Of course, there are cheaper clubs on the market . . . but MACGREGOR has developed *harmonized* sets for those who want only the best. These sets are backed by a hundred years of experience, and a firm strong enough to establish and maintain a pledge of constant quality.

Ask your Professional or Dealer to let you "feel out" these sets . . . or write us for catalog.

THE CRAWFORD, McGREGOR & CANBY CO.
Established 1829 Dayton, Ohio

MACGREGOR
COURSE-TESTED MACGREGOR DAYTON O GOLF CLUBS

THE LITTLE THEATRE

(Continued from page 86)

how Mrs. Agnes Jeffrey Shedd listened to a New York Drama League lecture by Lee Simonson, talked with Theresa Helburn of the Theatre Guild, and then, when she had returned to Columbus, drew five other women into tea to talk about a playhouse of their own. They began with the inevitable barn, and the road from that tumble-down structure has been a long road for these women, but they have tramped it sturdily and now have a good-looking brick building. Many of these organizations, in fact, have achieved handsome theatres of their own—like the theatre at Santa Barbara, in the photograph on page 61.

The women's clubs have played their part, too, usually as a centre for drama study and discussion. In many places, their auditoriums have furnished the first stages for local groups. The city of Denver gives two thousand dollars a year to a theatre centering in a woman's club. The Fort Worth Little Theatre rents its serviceable playhouse from a similar organization.

In the last few years, the universities have assumed the leadership of this new movement in the theatre. More than a hundred now have well-organized dramatic departments where the arts of acting and direction, make-up and scene design are taught and practised. Here, too, women make their influence felt. In almost all the schools, except Yale in Connecticut and Stanford in California, they outnumber the men ten to one. Under efficient leadership, they are learning to outstrip their elders in the building of our national theatre from Portland to Pasadena. Trained to true practicality, they are returning to organize, to act, and to stage manage. For the moment, they find it very hard indeed to gain an opportunity to direct in the little theatres. That one field is almost monopolized by men. Professor Baker of Yale believes that this state of affairs can not last much longer.

While she waits for this last citadel to fall, the woman from the colleges plays a tremendously important rôle that few people know of. Each year, she goes in rapidly increasing numbers to teach drama in the high schools. In this field, the West and Middle West outdistance the East. A single high school in California—and it is not so very much of an exception to the rest—stages ninety one-act plays in its six courses in production. There, in our secondary schools, woman is training the audience of tomorrow.

INTERIOR DECORATION

(Continued from page 59)

begin with, the arrangement of the rooms in the structure and their proportions are already determined, and uniformity in these matters is a characteristic of modern streets and blocks of flats. Vast phalansteries, for instance, are even now obliterating the ridiculous, but original "follies" of Park Lane. The furniture dealer has destroyed the delight of selecting the individual pieces one at a time by skilfully suggesting that it is an unnecessary trouble to do so and imposing the tyranny of the suite instead. Except with regard to pictures and ornaments, there is little opportunity for personal expression in the trappings of the house, and the modern room is more significant of the shop from whence its contents come than of their purchaser. And now that interior decoration has arisen as a profession, the occupier's share in the creation of his dwelling is still more limited. William Morris might be considered the pioneer of interior decoration in the present-day acceptance of the term. His luscious wall-papers and stuffs demand a particular kind of furniture, even down to details, to accompany them. But Whistler's famous Peacock Room was the first piece of modern interior decoration carried through to completeness. It is worth noting that the artist forbade the owner of the room to enter it until he had finished the work, and, even afterwards, there are grounds for thinking that Whistler resented his presence in it. He was logician enough to see that the ideal interior decorator would have to design the owner of the decoration as well. Since then, the profession has reached such great proportions that proficiency in it will doubtless soon be rewarded with university degrees. At any rate, its growth is symptomatic of a renewed interest taken by people in their surroundings.

Unity will still be the key-note of the room, but it will no longer be the unity of the shopkeeper's suite. The sitting-room, dining-room, and bedroom of one house will no more be identical with those of the house next door. Already, the designers of furniture and fabrics are being compelled to a greater variety, and interior decoration is doing something to lessen the power of the machine and revive the craftsman. The picture, too, is now being restored to its true rank of precedence in the furnishing of a room. Sensible interior decoration treats the picture as a natural and important feature of a room instead of a jarring element or a minor detail.

Between the artist and the interior decorator, there is much that is reciprocal. The adventure of cubism, for example, failed from the pictorial point of view, but gave a new impetus to the designing of patterns for curtains, cushions, and carpets. The only true index of the culture of a period is the intensity of its search for and discovery of what is vital in contemporary art. Our own time has been happily rich in such discoveries, but that in itself is not enough. The question of application and adaptability has also to be considered. Art has for too many years been sectionalized and detached from common life. Many extraneous forms of expression have acquired a false prestige, and at the same time lost their particular purpose of human utility, by investing art with an imaginary nimbus and ignoring the decent humility of the crafts. With the present renaissance of interest in the appurtenances and decoration of the house, new-found methods of expression now find appropriate significance.

The best hint that one could give the interior decorator, whether amateur or professional, exercising his skill upon his own house, or somebody else's, is that he should not be in too great a hurry to invest himself with the imaginary nimbus which we have just mentioned. He must beware of pontificating and setting up rules for a work whose merit depends chiefly on its individuality and freedom. There is no use in saying that a red cushion should always accompany a yellow curtain, or that it should not; that you can not have a Ming figure along with a suit of armour, or that you must. Such things are entirely a question of the decorator's own sense of fitness and his courage in his own convictions.

As precious stones are laid in settings of appropriate loveliness — so these exquisitely appointed Salons of Beauty are tucked away in these luxurious hotels in six of America's great cities:

New York	The Roosevelt The Pennsylvania The Governor Clinton
Chicago	The Palmer House The New Bismarck
Detroit	The Book-Cadillac The Fisher Building
Cincinnati	The Gibson
Pittsburgh	The William Penn
Baltimore	The Lord Baltimore

Here you may come for the Waldorf Finger Wave. A finger wave which is creating a new standard for this method of hair waving. For the Waldorf Finger Wave—given only in Terminal Beauty Salons—leaves the hair not only with naturally flattering undulations, but as soft and as silky as that of a child. Yet it dries in just half of the time it requires for an ordinary finger wave! And the price is no more.

Here also you may come for your Manicure . . . your Facial . . . your perfect Shampoo and find that skill of technique . . . and that scrupulous cleanliness which are giving these salons their remarkable reputation.

On the mezzanine of Chicago's beautiful new Palmer House you will find a Terminal Beauty Salon decorated in silver-gray and green with modern appointments in fascinating design.

TERMINAL

Beauty Salons

Are You Proud of Your Legs?

You *should* be. By using *ZIP* you *can* be! It not only removes, but permanently destroys the growth.

So effective. So simple, this pleasant balsam which is spread on the skin and then easily removed, taking with it all hairs and roots. Really marvelous the way it works. Each treatment makes the growth weaker until destroyed completely.

If the sun has stimulated your growth of hair because you did not use *ZIP* previously, now is the time to get rid of it with *ZIP*. Each day you delay is wasted. Get *ZIP* today, destroy the growth, and be proud of your skin.

Ask your dealer for Special Combination Offer Box
Authorized Genuine *ZIP* Treatment in New York *Only* at my Salon. Beware of spurious imitations.

Call to have *FREE Demonstration*
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Madame Berthé, 562 FIFTH AVE., NEW YORK
I want to be free of hair. Tell me how, in plain envelope, without charge. (108)
Name _____
Address _____
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In the Vicomte de Noailles's house, low mirror screens set in metallic frames produce a striking effect

S C R E E N S

(Continued from page 47)

house and the brilliant beds of flowers.

Princesse Jean-Louis de Faucigny-Lucinge has used a bright metal frame for her original painted canvas screen. This screen, shown in the photograph at the top of page 47, is a symphony in grey and silver, studded with sparkling spangles, like fantastic comets. In her dining-room, which is classical in feeling and built of black-and-white marble, stands another screen, painted by de Waroquier, that is thoroughly arresting. The painter has represented, with his usual cleverness, scenes of Venetian festivities. In the background are the traditional palaces, churches, campaniles; in the foreground, a lively and amusing crowd of people—women, officers, sailors, gondoliers—enjoying life the way one can in Venice. The whole scene has been treated like some gigantic sketch that, roughly drawn, shows, however, a host of characteristic details. Here and there, a bright touch of colour on a uniform or a dress enlivens the scene, and pink, green, and golden fireworks illuminate the sky.

Drian, whose intensely personal style is greatly admired, has made unique screens and continues to design new ones from time to time. J. M. Sert plays skilfully with volumes and colours. Lacquer is used with much success by Dunand and by André Groult, who has also done interesting things with coloured straw. He uses, on a larger scale, the process of straw marquetry that was so much in favour in the eighteenth century for decorating the little boxes of that period.

The Comtesse de Polignac, in her charming house in Neuilly, combines antique and modern furniture with a great deal of success. Painted screens conceal the doors in her bedroom, continuing the bright fresco, painted by the young Russian, Bouchesne, that runs around the walls. This decoration, in clear light colours, represents a view of sky and seashore and gives a vivid impression of light and air.

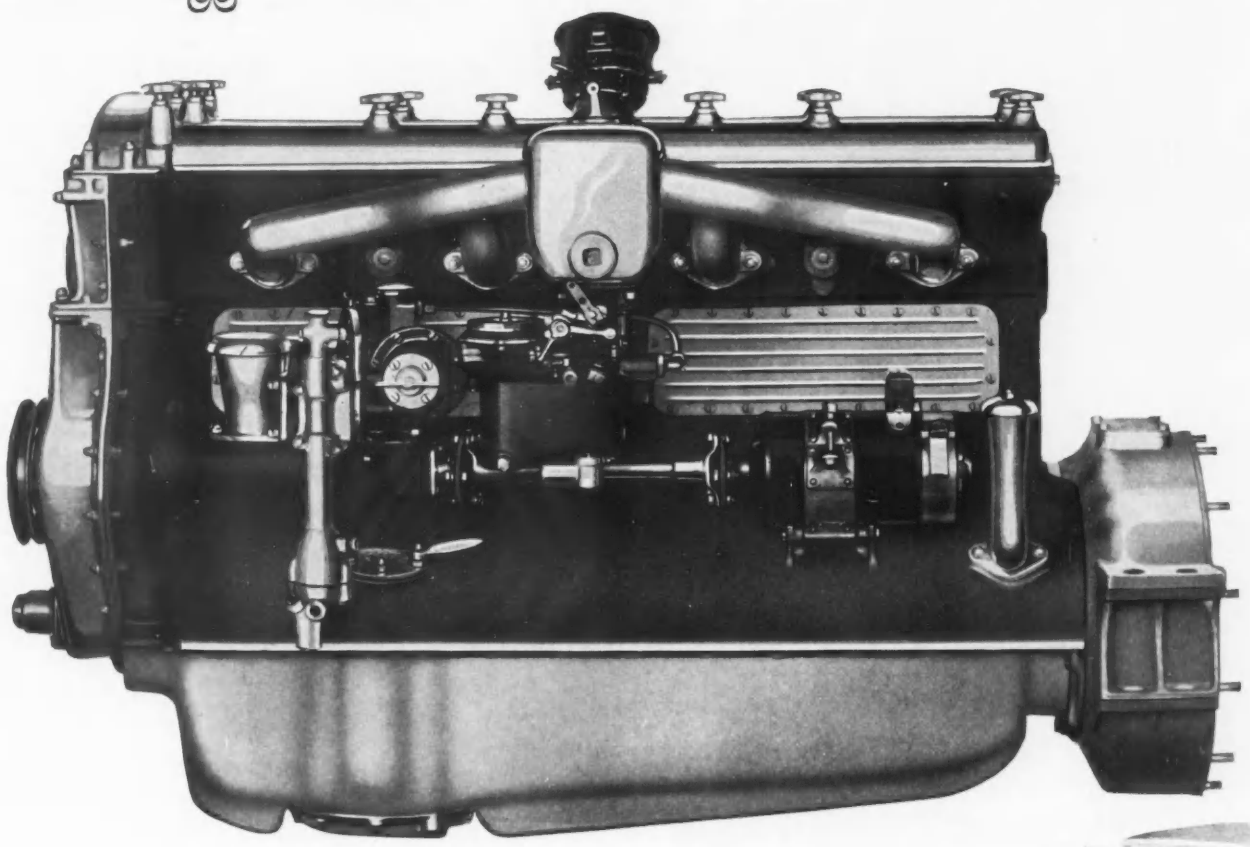
The brilliant efforts of our artists, their cleverness and talent, as well as the requirements of modern rooms, have revived the fashion for screens. Often, these modern screens are effectively introduced into antique settings, but the old screens remain popular as witnesses of past centuries of beauty.

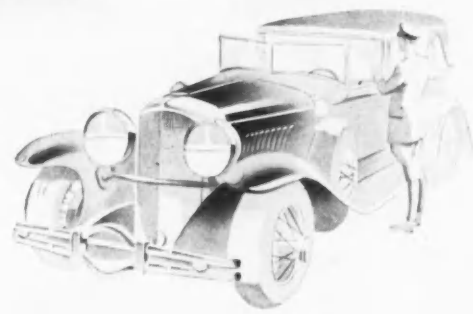
Sonia, Paris

Mrs. Cole Porter uses an old Japanese gold lacquer screen of gold beauty as an original wall panel

"The World's Finest Motor Car"

Duesenberg





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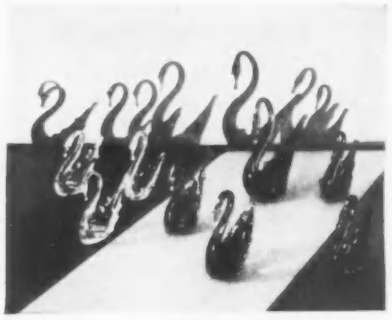

OBJETS D'ART

(Continued from page 53)

autumn breezes play. Furthermore, there is a full set of bridge plates wearing portraits of playing-card royalty and embellished with appropriate jingles in the good old cereal-dish manner. These ought to be fun, provided you don't take your bridge like a ceremonial rite. They are shown at the top of page 52.

Space needn't be spent in telling you about the Venetian glass at Benello Brothers—their things are enchanting, and every one knows it. There is, however, a new toilet-set that should be shouted aloud from the housetops. It's in an icy aquamarine-blue, with stoppers cut like a field flower set on end. And there is any amount of that glass fruit that makes such a brilliant autumn table decoration. Some of this is illustrated on page 53, upheld in a modern brass compote, from The Chintz Shop.

FOR A WHITE ROOM

Jones and Erwin, now established on East Fifty-Seventh Street, are still showing all manner of divertissements for the home (preferably Victorian) in white. The new studios overflow with alabaster, and some of the lamps, in particular, are marvellous. These have been given shades made of my favourite Argentine cloth, simply dripping with crystal beads, all hung in loops and strands (like the one at the left in the pair of lamps shown at the bottom of page 52). A chaste crystalline glitter distinguishes the whole by day; at night, the light glows through with a cool chartreuse radiance. You can't imagine anything more exciting for a white boudoir, unless it's one of the pieces in silver lustre in which the shop abounds. This ware is nothing more than clear crystal silvered on the inside, but it makes such vases, water-bottles, and indeterminate pieces as you are hardly likely to see every day, or every year, for that matter.

Further west, at Marian Wright's (on West Forty-Ninth Street, where, during the last few years, such achievements have sprung to life as the little vanity stand that carries a paper-covered make-up box in its top and has a shoe-case to match), there is a waste-basket set that has my heart. Two papered tin baskets, one a tiny twin of the other, are built for use, respectively, on and under the writing-desk. These are shown in the middle of the group of photographs on page 53. You can see that this system is likely to save a lot of wear and tear on spinal columns about town, inasmuch as torn-up notes, by its use, are airily tossed away from the upper level to the lower in a single stooping gesture. Of course, if you are one to whom economy of motion means little, the smaller size can always stand about holding pencils and other indispensables. You may have this in your own choice among Miss Wright's many excellent papers and prints.

Robert Locher's new offering to a waiting world is a cylinder lamp (cylinder lamps are a thing Mr. Locher does just a little bit better than most people). Those wily moderns have learned to cast an eager eye in this direction when it's elegance in metal and glass they crave, and, since the new lamp is done in these materials and adorned with its designer's characteristic fluting, it's safe to predict that the piece will have something of a vogue.

This sightseeing expedition can't hope to cover every smart shop in town; besides, a few places should be left for your own discovery—that being, when all's said, the supreme shopping thrill. You might, however, watch out for the following points in the larger shops.

A two-height tray table at Stern's. This has a gleaming chromium stand and a separate tray top of lacquered tin—in black or a colour such as Chinese-red. For tea, you stand the legs on end and set the tray carefully atop. For cocktails, the lower height is generally more satisfactory, and you achieve it by laying the stand on its side and lowering the tray accordingly. A really decorative little arrangement, and practical, too.

At Macy's, a cocktail set for country gentlemen, after the dairy school. The shaker is an authentic copy of a milk-can—the kind you stumble over on railroad stations in the early dawn. A dairymaid's pail inspired the ice-bucket, and the cups are dippers. All metal, of course (this and the table from Stern's are shown together at the top of page 53).

IN THE MODERN MANNER

Altman has a last-minute variation of the barometer-thermometer clock, attractive in brown marble and gold. This is as flat as a watch; or you can have mantel clocks, larger and bulkier, but still upholding the twentieth-century tradition.

The new comb-and-brush ensembles in metal are pleasant things to look at and a joy to use. Lord and Taylor has them in male and female form. The man's set has two military brushes set snugly into a round tray, with a central groove to hold the comb upright and ready for use. For ladies, the arrangement is squared, to conform with its angular-handled brushes. These appear on page 53.

Invariably, there is news at the Saks-Fifth Avenue smoking equipment counter. The little cigarette box and the spiral tray, if your eyes are sharp, in the end-table grouping on page 52 are from this source. The spiral ware is of an unbreakable composition.

In the meantime, the Contempora show at the Art Centre continues to offer temptation to home-making hearts in the form of an all-sales modern decorative art exhibit, running over with ideas and innovations. If you haven't already seen it, a visit here might mark the end of your shopping tour with glory.

BARBARA BLAKE

The RITZ-CARLTON
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The Ritz-Carlton Hotel
"has used Wamsutta Sheets ever since it opened"

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If you are keeping up with the vogue for color in modern bedroom furnishing, you will want to be sure to see all the new Wamsutta Color-Woven borders in beautiful color-fast pastel shades. They are different from other colored sheets—and really *smart*.

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A MODERN APARTMENT

(Continued from page 32)

From this quiet room, wide doors of smooth-surfaced gilt bronze make a fitting introduction into Dunand's brilliant gold coloured dining-room. Sunlight has been released upon the walls by great curling rays of gold of every shade, radiating from different centres, done in Dunand's famous *laque arraché*. The ceiling in three levels is in a soft, yet decided gold, and the light from concealed sources is reflected from the various planes. The dining-table and the two serving-tables are of red-brown lacquer with crushed eggshell tops inlaid in Dunand's usual manner. The chairs are of the same lacquer, cushioned with brown grained leather.

The effect of the dining-room is one of sun and brilliant colour, and to step from it into the breakfast room is to walk from tropical sunlight into a tropical grotto. On black lacquer walls, pink and silver tropical fish disport themselves, and rays of silver light filter down as though from the surface of the water. The ceiling is a canopy of glass, grey, white, and smoked, set in a silver metal frame above which are the lights. A pink-and-silver lacquered table rests on a black carpet, the chairs are of pink and silver metal tubes, and the curtains of heavy salmon-pink silk.

AN AMAZING SUN-ROOM

From the entrance-hall, a staircase with a cast-iron railing by Henri Laurens rises to the sun-room at the top of the house. This long room—it is forty feet long by twenty-six feet wide—is probably the most elaborately designed unit of the apartment. Since it is at the top of the house, it has an unobstructed view in all directions, and the windowed walls bring the panorama of San Francisco into the room. On one side rise the hills of the city; across the bay are the smaller cities that line its shores, the hills rising into mountain peaks against the distant sky; and far to the left the wide stretches of the bay narrow to the Golden Gate, with the Pacific beyond.

Each of the pilasters that separate the windows is a long mirror, and a frieze of mirrors above the windows throws back and forth the different views of the outside world. A minature box hedge and brightly blooming plants grow in a double tier of flower-boxes under the windows.

The floor is of terra-cotta with rugs of brown and white and black goatskins and other furs. The same terra-cotta is used for one wall, and this serves as a background for a modern fountain, constructed of vertical strips of crystal, mounted in nickel silver with water flowing over it in a gleaming curtain to the metal basin below. Lights behind the crystal give a glowing iridescence at night.

The furnishings invite indolence. Wide divans and chairs are deeply cushioned with brown hand-woven wool. Other chairs in the same brown are of wide flat wicker, and still others are covered with a coarse fabric of brown string. Cushions are everywhere—of pink morocco leather, of brown-and-white fur, of loosely woven wool in different shades of brown. There are a few low, shaded lamps, but the main lighting comes from lights outside the windows and from concealed lights against the ceiling.

On the piano, a painting by Marcoussis is an interesting detail. It is a square sheet of plate glass painted on both sides in an eccentric design in pink, grey, white, and black, placed upright in a frame of black wood.

Mr. Crocker's study, bathroom, and bedroom extend across the southern wall of the apartment. The Frank study is softly golden, a glowing room with walls of lustrous yellow straw, which radiate light in the daylight and reflect it from the four or five shaded lamps at night. These lamps are of crystal in odd shapes.

Avodiré, a pale yellow African wood, is used for the large flat-topped desk, a table, and a revolving bookcase, and the pervading yellow tone of the room is intensified in the cowhide coverings of the chairs. On one side of the room are recessed bookcases, and against another wall is a large divan covered with the satiny straw used for the walls and ceilings and cushioned in heavy pale yellow silk to match the silk and wool curtains.

In the adjoining bedroom, Dunand has again contrasted his own love for movement and design with Frank's monotones. Here again, *laque arraché* on the walls is worked into a modern design in tones of silver and grey with overtones of tan, giving the effect of a woodland. Over the head of the bed, a life-sized deer nibbles a miraculous green bough, and, on an adjacent wall, his companion sips calmly from a spring. These deer are made of thin sheets of lead, inlaid with colours.

The furniture, low and square, is of black and grey lacquer, with a note of white in the ivory knobs of the commode and the goatskin that covers the chairs. The curtains are of grey chamois in three shades.

AN UNUSUAL BATHROOM

In the bathroom, Frank has designed what is probably the most beautiful room of all. One has the sensation of standing in the heart of an aquarium surrounded by green water—an effect produced by walls of green sand-blasted glass superimposed on mirrors. The framings are narrow strips of maillechort, and the doors are treated as parts of the walls. The tub is a wide semicircle of black Belgian marble with fixtures and shower of the silver metal. The floor is of the same marble, and at the window is a curtain of woven steel, as fine as net.

The little rooms of the house are designed with the same care for exquisite detail as are the more important ones. There is a guest washroom with frosted silver walls and white marble floor and basin, with a door of nickel silver and curtains of hand-woven silver thread—a miniature room carved out of silvery moonlight. A guest bathroom designed by Pierre Legrain has walls and floors and ceiling of glass over a silver surface.

Madame Lipska designed a dressing-room with walls of tulipwood stained red, copper metal work, and curtains of deep écru embroidery.

The walls and furnishings of each room were made in Paris and put up there for inspection, then taken apart and shipped to California. Frank also came to San Francisco and spent three months supervising the putting into place of his work, making whatever adaptations the American setting made necessary.

But the charm of the apartment is due as much to such meticulous attention to detail as to the daring and original designs of the decorators. Throughout, needless ornamentation has been eliminated. The result is that the apartment is filled with beauty and radiates an atmosphere that is, paradoxically, peaceful and at the same time stimulating.

MARY ASHE MILLER

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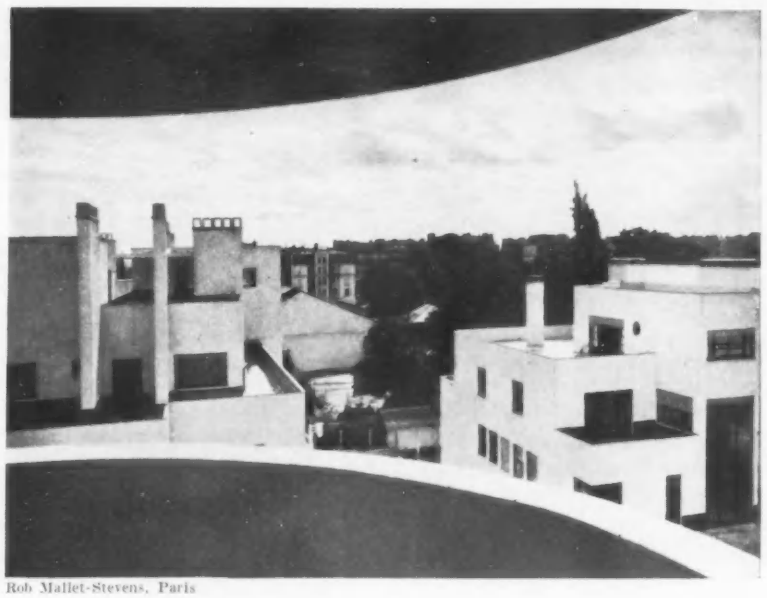

Rob Mallet-Stevens, Paris

Looking out over modern Paris, one sees the shell in which the perfect modern room may be created; Rob Mallet-Stevens, architect

MODERN DECORATION IN PARIS

(Continued from page 51)

may have decorated walls, charming curtains, and pretty lighting fixtures. The tub, as well as the other important fixtures, should be built into a niche, contributing to the architectural lines of the room Exposed plumbing is now as *passé* as unshaded electric light bulbs. There was a time when a white-tiled bathroom with an expensive array of polished nickel fixtures and an expanse of white porcelain was the pride of the owner, and the more it resembled a hospital installation, the prouder the possessor. But, to-day, the bathroom has become a thing of beauty.

COLOUR IN THE MODERN SENSE

The influence of modern decoration is far more widely felt than the casual reader may realize, for its principles have crept into almost every house of the day. First of all, there is the matter of colour. A room in neutral colours—in tones of beige, brown, and grey, oyster-white, cream, and faded greens—is decidedly modern in colouring. We now see green curtains hanging at the windows of green rooms, whereas we used to see any colour but green at the same windows. Violently contrasting colours are not in the modern spirit. They are pre-War, and our sense of colour soon tires of them. Again, in the arrangement of rooms, the modern idea has crept in with the result that there is a greater feeling of space, because there are fewer objects to distract the eye. It is a mistake to think that, in modern rooms, one can not use old things. Some of the most beautiful modern rooms have been created with a mixture of the old and the new, and, though this is a very difficult thing to do, it can be most effective.

The illustrations shown on pages 48 to 51 illustrate all of these principles and show, also, the interesting new use of materials—metals, glass, and even rubber in unexpected ways. The lovely gate of crystal and metal in the Comtesse Charles de Polignac's house, shown in the photograph on page 48, is a striking example. In this same house is the room with walls hung with walnut coloured straw marquetry as a background for rolls of antique Chinese silk painted in browns, shown at the upper right on page 50. Persian rugs are spread on the neutral carpet in this room, and the effect is a happy combination of old and new elements in decoration.

Polished aluminum furnishes a decoration note in a house built and arranged by the modern architect, Mallet-Stevens, one room of which is shown in the photograph at the left in the middle of page 50. Here, the walls are dead-white, and the floor is paved with black, white, and grey tiles. The piano is mounted on polished aluminum legs, and the same metal is used for the stair-rail. The photograph shows the importance of the architectural qualities of the modern room.

The Duchesse de Gramont's house is extremely interesting to the modernist. In her bedroom, the walls are covered with white tussur, and this fabric is used, also, for the heavy curtains and the upholstering of the bed. White velvet covers the chairs, and the carpet is grey, while the dressing-table and windows are hung with white organdie. A view of this room is shown at the upper right on page 49. At the top of the same house is a lunching loggia. The walls and ceiling are veneered with dark blue rubber, while sky-blue linen is used for the curtains, the table-cloth, and the cushions of the wicker chairs.

THE METALLIC NOTE

Porcelain and metal play important rôles in the dressing-room of the Vicomtesse de Noailles, shown at the lower left on page 50 and the lower right on page 51. The walls are composed of white porcelain panels held together by polished metal strips through which comes indirect lighting. Turquoise-blue rubber covers the floor, and an aluminum staircase leads to a balcony fitted with extra clothes-closets. This stairway may be pushed up into a niche in the wall when not in use. The dressing-table of polished aluminum and plate glass stands between two windows curtained in white oilcloth. White leather is stretched across the aluminum chair, and above the triple mirror is a row of electric lights placed behind frosted glass to give a theatrical effect. A phonograph to supply the music for morning exercises rests on a table with polished aluminum legs and plate glass shelves.

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ACCESSORIES TO THE MODE

(Continued from page 45)

for afternoon; and beautiful brocades for evening. Sports bags, many of which have a slide fastening, will be of natural and dyed pigskin, box calf, lizard, crocodile, and tweeds and woollens to match the accompanying costumes. The newest fastenings for both daytime and sports are invisible or are extremely simple, often in the form of flat bars. Ornamental clasps form the only trimming, and these are seen in great variety—of silver, gold, lacquer, enamel, marcasite, jade, coral, lapis lazuli, and precious stones.

Scarfs continue to play an important part in the mode, although they are smart only when they are definitely related to the costume. They are best when rectangular, with straight or pointed ends, and they are made of jersey, men's tie silks, foulard, and crêpe de Chine. A neutral colour, such as beige or grey, is the smartest just now, accented by a vivid and a dark colour. The bright and dark colours may contrast or be different shades of one colour. Black, red, and yellow; beige and two shades of green; grey and two shades of yellow; yellow, navy-blue, and beige; dark blue, red, and white, all are good combinations.

It is as essential to consider accessories in relation to one another as in relation to the accompanying costume. In the evening, slippers may match a purse with excellent results, while, in the daytime, a hat and scarf or a hat and purse may match. Thus, with a brown tweed ensemble, one might have a turban and scarf made of Chanel's striped jersey as illustrated on page 45, from Saks-Fifth Avenue, in tones that harmonize with the suit. Too extensive matching is something to beware of, however, for, like anything overdone, the effect becomes monotonous.

FORMAL DINNER-TABLES

(Continued from page 54)

strained, and chilled until it is ice-cold, but not jellied. The trout is grilled and served with almonds that have been sautéd in butter. The *pintade* is roast guinea-hen, with which are served bottoms of artichokes heaped with French pease and covered with melted butter. A vinaigrette sauce (which can be made by adding chopped herbs to French dressing) is served with the cold hearts of palm, and the foie gras is a purée in aspic jelly. The dessert is vanilla ice-cream on which there are black cherries that have been soaked in brandy and lighted just before they are served, so that they are brought to the table with a blue flame burning.

In the second menu, fresh caviar is served, ice-cold, and with it finely chopped onion, chopped yolk and white of egg, paprika, sections of lemon, and toast Melba. The consommé has strips of vegetables, such as carrots, celery, and beets, and is flavoured with port wine. (Cooking wine may be used for this purpose.) The English sole, a rare delicacy in this country, may be replaced by the best quality of lemon sole. Sauce Monegasque is an epicurean sauce for fish, and the directions for its preparation follow. The asparagus tips are served with drawn butter. The soufflé is made with green almonds according to the directions given. These are the fresh almonds, which are so plentiful and so popular in France and which are now available in some of the exclusive American markets.

SAUCE MONEGASQUE

One fresh tomato peeled and chopped, one chopped shallot, six heads of mushrooms, minced, one yolk of egg, one-fourth pint of heavy cream, one-half pound of butter, a little chopped parsley, and one glass of cooking white wine are required for this sauce. Into a saucepan, one puts the sole, half of the butter, the shallots, mushrooms, tomato, and parsley, and, after seasoning with salt and pepper, the wine, one glassful of water, and the juice of half a lemon are added. This is covered, put on the fire, and allowed to boil until the sole is cooked. The sole is then removed from the pan, and the sauce is left on the fire until the stock and ingredients become a little thick. The pan is then removed from the fire, and the rest of the butter, piece by piece, is added, the sauce being stirred constantly meanwhile. Then the yolk of the egg and the cream are cooked in bain-marie (in a bowl over hot water or in a double boiler), whipped together well so that the egg will not scramble, and, when thick, the rest of the sauce is added. The sauce is poured over the sole, and the whole is glacéd under the broiler.

STRAINED COLD BORSCH

A soup stock is made with a pound of beef and one duckling. The meat is removed from the soup, diced, and put back, together with half a bunch of carrots, one yellow or six white turnips, a pound of mushrooms, and three stalks of celery, all of which have been first cooked and cut in diced pieces. Next, four sausages are sliced and added to the soup, and, last, the juice of a small bunch of beets (about three or four), which have been run through a grinder and then strained through a cheese-cloth. The mixture is allowed to simmer for a few minutes, then removed from the fire, strained, and thoroughly chilled. Sour cream is poured over each plate, slowly and carefully.

SOUFFLÉ OF FRESH ALMONDS

40 Grams of Fresh Almonds (measured after they are husked and split)
50 Grams of Sugar
15 Grams of Flour
Yellows of 2 Eggs
Whites of 5 Eggs
15 Grams of Butter
Scant 1/3 of a Pint of Milk
Dash of Vanilla and Salt

Two-thirds of the milk is boiled with the sugar, a bit of salt, and the vanilla (or whatever flavour is desired). To this, the flour mixed with the rest of the cold milk is added, and the mixture is cooked for two or three minutes, stirring constantly. This is taken from the fire, and the egg yolks, the fresh almonds (saving a few to put on top of the finished soufflé), the butter, and, lastly, the whites of eggs beaten stiff are added.

This mixture is poured into a soufflé pan, which has been greased with butter and sprinkled with sugar. It is made smooth, and the rest of the almonds are spread on top. The soufflé is baked in a moderate oven for twenty or twenty-five minutes, it is sprinkled with granulated sugar and glacéd in the oven again, then served immediately.

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arms, legs, bust or entire body with

DR. WALTER'S
Rubber Garments
My garments have been worn by men and women for 25 years. They are invaluable to those suffering from rheumatism.
Reducing Corsets: Cream colored rubber. Laced back, clasp front. Made to your measure **$12.00**
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PRETTY ANKLES and CALVES **$3.75** *Per Pair*

DR. WALTER'S Special extra strong Ankle Bands of live Para Rubber will support and shape the ankle and calf while reducing them. They fit like a glove. Can be worn under any kind of hose. You can note the difference in shape of ankle at once. Can be worn at night and reduce while you sleep, or during the day deriving the extra benefit of the support. Relieves rheumatism and varicose veins. **Send Ankle and Calf Measure.** Write for Dr. Walter's Special Ankle Bands for $3.75. Pay by check or money order (no cash) or pay postman.

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No.	*Price*
9665	$ .40
9918	.50
9919	.50
9920	.50
9921	.50
9922	.75
9923	.75
9924	.75
9925	.75
9926	.50
9927	.75
9928	.50
9929	.50
9930	.50
9931	.25
9932	.50
9933	.75
9934	.25
2963	.25
2964	.25
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Boxwood Manor. Among the birds and flowers. Entirely modern, refreshing, summer tourist house with farm. Bathing lodge on ocean.

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(Continued from page 45)

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15 Grams of Flour
Yellows of 2 Eggs
Whites of 5 Eggs
15 Grams of Butter
Scant 1/3 of a Pint of Milk
Dash of Vanilla and Salt

Two-thirds of the milk is boiled with the sugar, a bit of salt, and the vanilla (or whatever flavour is desired). To this, the flour mixed with the rest of the cold milk is added, and the mixture is cooked for two or three minutes, stirring constantly. This is taken from the fire, and the egg yolks, the fresh almonds (saving a few to put on top of the finished soufflé), the butter, and, lastly, the whites of eggs beaten stiff are added.

This mixture is poured into a soufflé pan, which has been greased with butter and sprinkled with sugar. It is made smooth, and the rest of the almonds are spread on top. The soufflé is baked in a moderate oven for twenty or twenty-five minutes, it is sprinkled with granulated sugar and glacéd in the oven again, then served immediately.

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Dr. Walter's reducing rubber is known the world over for its 25 years of success and reliability.

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9926	.50
9927	.75
9928	.50
9929	.50
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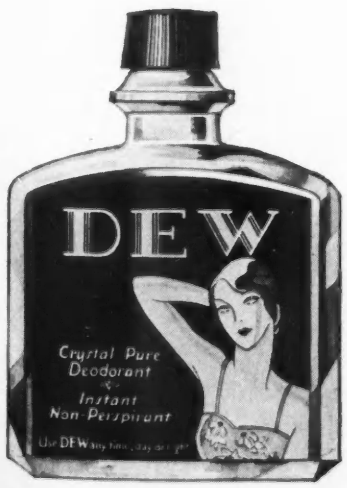

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The kitchen of the modern home is not alone a place for the preparation of food . . . it has emerged into something of an office for the household. Here—over the kitchen telephone, or one in the pantry adjoining—orders for supplies are placed. Communication is had with other rooms in the house, and the servants' calls can be handled without disturbing the rest of the household.

In smaller homes, the kitchen telephone is especially important . . . in avoiding, for instance, such domestic tragedies as burnt biscuits, or scorched roasts.

Telephones contribute to convenience in every part of the house. The modern idea is to have them sufficient in number, and so located, as to give the greatest ease in the use of the service. Each residence has its special opportunities for telephone convenience. Your local Bell Company will be glad to plan with you the arrangements best suited to your own. Telephone them today.

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